

# THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 2580.

SATURDAY, APRIL 7, 1877.

PRICE  
THREEPENCE  
REGISTERED AS A NEWSPAPER

**ROYAL INSTITUTION of GREAT BRITAIN,**  
ALBEMARLE-STREET, Piccadilly, W.  
**LECTURE ARRANGEMENTS FOR NEXT WEEK.**

LECTURE HOUR, THREE O'CLOCK.  
Prof. J. H. GLADSTONE, F.R.S.—Five Lectures 'On the Chemistry of the Heavenly Bodies,' on TUESDAYS, April 10 to May 15.  
Prof. TYNDALL, D.C.L. LLD. F.R.S.—Eight Lectures 'On Heat,' on THURSDAYS, April 13 to May 11.  
EDWARD DANNEBECKE, Esq.—Two Lectures 'On Chopin and Liszt' (with many Illustrations of the Pianoforte), on SATURDAYS, and WEDNESDAYS, April 15 to May 7.

Subscription to all the Courses in the Season, Two Guineas; to a Single Course, according to length, One Guinea, or Half-a-Guinea.

FRIDAY EVENING MEETING, April 13, at 8 P.M. Mr. Wm. Spottiswoode, Sec. R.I., 'Experiments with a Great Induction Coil.'

**ROYAL LITERARY FUND.**—The EIGHTY-EIGHTH ANNIVERSARY DINNER of the Corporation will take place at Willis's Rooms, on WEDNESDAY, May 16th.

The EARL of DERBY, President of the Corporation, is in the Chair. The Stewards will be announced in future Advertisements.

Mr. JOHN STREETER, Adelphi, W.C., OCTAVIAN BLEWITT, Sec.

**ARTISTS' GENERAL BENEVOLENT INSTITUTE,** for the Relief of Distressed Artists, their Widows and Orphans.

The ANNIVERSARY DINNER will take place in Willis's Rooms, on SATURDAY, May 19th, at Six o'clock.

Sir WILLIAM VERNON HAROURT, Q.C. M.P., in the Chair.

Donations will be received and thankfully acknowledged by—

JOHN EVERETT MILLAIS, R.A., Honorary Secretary.

PHILIP CHARLES HARDWICK, Treasurer.

F. LAMBE PRICE, Secretary, 24, Old Bond-street.

Dinner Tickets, including Wines, One Guinea.

**BRITISH ARCHAEOLOGICAL ASSOCIATION.**

—Dr. SCHIELEMANN. The DIPLOMA of Honorary Membership of the Association will be presented to Dr. SCHIELEMANN, at a Special Meeting, to be held on WEDNESDAY, April 11th, at 9, Conduit-street, London, by the President, Mr. G. E. SMITH, F.R.A.S., of the British Architects' Chair will be taken by Lord HOUGHTON, Vice-President, at Eight P.M. Dr. Schielemann will read a Paper 'On Troy and its Analogy to Mycenae.'

W. DE GRAY BIRCH, F.R.S.L., Hon. E. P. LOFTUS BROOK, F.S.A., &c. See.

No Members can be admitted without Tickets. Country Associates may obtain tickets on application to Mr. E. P. Loftus Brook, 37, Bedford-street, Russell-square, W.C., and Non-Members Tickets will be placed at the disposal of Non-Members gratuitously, who should apply to the above address on or after Monday, the 9th.

**SPECIAL MEETINGS of the VICTORIA PHILosophical INSTITUTE,** at the HOUSE of the SOCIETY OF ARTS.

The first of these will be held on APRIL 9, when Professor WACE will read a Paper combating some positions recently advanced by Prof. H. LEIBNITZ. Those invited to be present

Members, Associates and applicants for election as such, will be entitled to admission Tickets.

[At the Meeting on April 16, a Paper will be read giving a résumé of recent Assyrian discovery, with Notes by leading Assyriologists.]

F. PETRIE, Hon. Sec.

OBJECT.—To investigate questions of Philosophy and Science, especially those bearing upon the great truths of Holy Scripture. Also, the Moral, Social, and Political Philosophy of Science, Religion, and leading Ministers of all Christian denominations. All approving its objects are eligible as Members or Associates.

10, Adelphi-terrace, Strand, London, W.C.

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CAXTON'S GOLDEN LEGEND.

The new Work which the Council propose to offer to Subscribers is the 'GOLDEN LEGEND' printed by Caxton in 1483. A Selection of the Illustrations from the Antwerp Edition of 1505. As a specimen of Caxton's printing, and the style of engraving on wood in his time, this work will be of great interest. The portions selected for reproduction are 'The Nativity of Synt John Baptiste,' 'The Lives of Saints Paul, Peter, John, Matthew, and Luke,' also 'The nativitye of Christ' and 'The Resurrection of the world.' Non-Members will be 12. 12s. 6d. Annual Subscription, One Guinea. The number of copies to be printed is limited.

Names of Subscribers may be sent to the Hon. SECRETARY, or to Mr. A. BROTHERS, 14, St. Ann's-square, Manchester.

WILL CLOSE THE END OF APRIL.

**SOCIETY of LADY ARTISTS.**—EXHIBITION of PAINTING now OPEN.—Gallery, 45, Great Marlborough-street. Admission, 1s.; Catalogue, 6d.

**SOCIETY of LADY ARTISTS.**—The Study

from the Living Costume Model, TUESDAY and FRIDAY.

Change of Model each Fortnight. Master, W. H. FIRE, Esq., University College, Visiting GEORGE D. LESLIE, Esq., R.A. Will Continue through May. Prospectus at the Gallery.

**ROYAL MANCHESTER INSTITUTION.**

FIFTY-SEVENTH EXHIBITION of MODERN WORKS OF ART.

This Exhibition will be OPENED early in the Month of SEPTEMBER next, and will CLOSE on SATURDAY, December 8th.

Works must be sent so as to arrive not later than the 10th of August.

Artists' Circulars, with full particulars, may be obtained on application to EDWIN W. MARSHALL, Assistant-Secretary, 35, Barton-arcade, Manchester.

**FAC-SIMILES in COLOUR,** produced by the

ARUNDEL SOCIETY from the OLD MASTERS, are Sold to the Public as well as to Members, at prices varying from 10s. to 42s.

and include the Works of Giotto, Fra Angelico, Perugino, Andrea del Sarto, Michael Angelo, Raphael, Holbein, Albert Dürer, &c.—Priced Lists, with particulars of membership, will be sent, post free, on application at 24, Old Bond-street, London, W.

## CORPORATION of LIVERPOOL.

SEVENTH ANNUAL AUTUMN EXHIBITION of PICTURES in OIL and WATER COLOURS, 1877.

Alderman A. B. WALKER, Mayor.

All Works of Art intended for Exhibition (which must not have been previously publicly exhibited in Liverpool) must be addressed to the LOCAL SECRETARY, Free Public Library and Museum, William Brown-street, Liverpool, and delivered there between WEDNESDAY, 8th, and WEDNESDAY, 15th of August. Copies of the Regulations will be had on application to the Local SECRETARY.

JOSEPH RAYNER, Town Clerk.

## CRYSTAL PALACE PICTURE GALLERY.

OPEN all the YEAR ROUND for the RECEPTION and SALE of PICTURES by the British and Foreign Schools.—For particulars apply to Mr. C. W. WASE.

**LINCOLN SCHOOL of ART.**—WANTED, a HEAD MASTER, to enter upon his duties early in May. Present income, exclusive of that derived from private tuition, over £400 a year.—Further details may be had from the Secretary, Rev. T. MASSELL, Vicar's Court, Lincoln.

**MUSICAL UNION.**—THIRTY-THIRD SEASON.—

Subscription, Two Guineas, for the Eight Matinées after Easter. Tickets, with record of 17-8 (dedicated to Rubinstein), containing the names of the Societies that have had them to Members. Papini, Holländer, Warfield, Lammer, and Breitner (pupil of Rubinstein). On TUEDAYS, April 17th and May 1st, Auer, Jaill, and other Artists are engaged. No places reserved, and Programmes gratis.—Director, Prof. ELLA, Victoria-square.

**SOCIETÀ LIRICA.**—FOURTH PROGRAMME.—

'Oberon,' 'Fidèle,' 'Midsummer Night's Dream,' and Act of 'Euonymus' Full Band and Chor. SATURDAY, April 14th. Director, Prof. ELLA.

**NATIONAL ACADEMY for the HIGHER DEVELOPMENT of PIANOFORTES PLAYING,** 8, New-mouth-street, Portland-place, W.

President—Mr. FRANKLIN TAYLOR. Director—Mr. OSCAR BERINGER.

The Third ANNUAL STUDENTS' CONCERT (Invitation), will take place at the LANGHAM HALL, on SATURDAY MORNING, May 5th, at 3.30.

The Programme will include Beethoven's Sonata in E flat, Op. 31; Weber's 'Euryanthe'; Mendelssohn's Concerto in G minor; Liszt's Concerto in E flat; Bach's Concerto for Two Pianos in C minor, &c.

The next Term will begin on April 30th. Entrance days, April 27th and 28th, from 10 to 5.

Fee, Six Guineas. For all particulars address the DIRECTOR.

**MISS GLYN'S SHAKESPEARIAN READINGS and TEACHING.**—MISS GLYN has the honour to announce that she will give READINGS and EDUCATION during her leisure from PUBLIC WORK.—Letters to be addressed to MISS GLYN, 13, Mount-street, Grosvenor-square, W.

**EGYPTIAN HALL DRAWING-ROOM.**—BE MERRY and WISE.—MR. JOHN NASH'S PICTURES by the WAY, and MR. F. CLIFTON'S LIVING PHOTOGRAPHS, of unlimited merriment, with the merries of many men. MONDAY EVENING, April 9, at Eight, and Daily at Three and Eight.

**B DRAWING-ROOM.**—MR. JOHN NASH'S and MR. F. CLIFTON'S Entertainment. The LECTURE on LAUGHTER, by MR. NASH, Daily, at Three and Eight prompt.—ADMISSION, 5s., 3s., 2s., 1s. TICKET—one Open Daily from Eleven till Three.

**S. BARTHolemew's HOSPITAL and COLLEGE.**—THE SUMMER SESSION begins on TUESDAY, May 1st.

For particulars as to the Hospital and college, apply personally, or by letter, to the Resident Warden of the College, St. Bartholomew's Hospital, E.C. A Handbook forwarded on application.

**ST. GEORGE'S HOSPITAL MEDICAL COLLEGE.**—THE SUMMER SESSION commences on TUESDAY, May 1st.

The Hospital contains 250 beds. Clinical Lectures are delivered by the Physicians and Surgeons every week. In addition to the usual Courses of Lectures given by the appointed Teachers, lectures are also given on Comparative Anatomy and on Dental and Aural Surgery.—Further information may be obtained from the TREASURER or DEAN of the school, at the Hospital.

**THE MIDDLESEX HOSPITAL MEDICAL COLLEGE.**—SUMMER SESSION, 1877.

Lectures and Clinical Instruction will commence on TUESDAY, May 1st. For Prospectus, or further information as to Scholarships, Clinical Appointments, Fees, &c., apply to

ANDREW CLARK, Dean.

**HYDE PARK COLLEGE for LADIES,** 115, Gloucester-terrace, HYDE-PARK.

THE JUNIOR COURSES APRIL 16th.

THE SENIOR TERM, APRIL 23rd.

Prospectuses, containing names of Professors, Terms, &c., can be had on application to the LADY DIRECTOR.

**BEDFORD MODERN SCHOOL.**

THE HEAD MASTERSHIP of this School will become VACANT in JULY next.

The Head Master will receive a fixed stipend of £100. a year, and an annual payment of £1. for each boy in the School up to 300 boys, and £1. for each boy beyond 300.

The number of boys at present in the School is 417.

The Head Master will be allowed to take 30 Boarders, at a sum not exceeding 50s. per annum (apart from Tuition Fees) for each boy under 16 years of age, and at a sum not exceeding 60s. per annum (apart from Tuition Fees) for each boy over 16 years of age.

There is no house provided for the Head Master.

Dates to commence September 13, 1877.

Applications and Testimonials, together with 50 printed Copies of the latter, to be forwarded, on or before the 13th MAY next, addressed to Mr. G. L. LADELL, Clerk to the Harpur Trust, Bedford, from whom Orders of the School for the Management of the Trust may be had. It is desired that no personal application be made by any candidate to any Member of the Governing Body.

Dates to commence September 13, 1877.

By order,

Harpur Trust Office, Bedford. A. H. ALLEN, Clerk.

**NOTICE of REMOVAL.**—J. SABIN & SONS, Book and Print Sellers, have REMOVED to 35, HART-STREET, Bloomsbury, W.C.

**UNIVERSITY COLLEGE, LONDON.** SCHOOL

Head Master—H. WESTON EVE, M.A., late Fellow of Trinity College, Cambridge.

Vice-Master—E. R. HORTON, M.A., Fellow of St. Peter's College, Cambridge.

The SUMMER TERM, 1877, will begin, for New Pupils, on TUESDAY, May 14, at 9.30 A.M. The School is close to the Gower-street Station of the Metropolitan Railway, and only a few minutes' walk from the Terminus of several other Railways.

Discipline is maintained without corporal punishment or impositions.

Prospects may be obtained from the Office of the College.

Parents intending to send Boys next Term are requested to communicate with the Head Master as soon as possible.

TALPOUR ELY, M.A., Secretary to the Council.

**QUEEN'S COLLEGE,** 43 and 45, HARLEY STREET, Q.W.—Incorporated by Royal Charter 1853, for the General Education of Ladies, and for granting Certificates of Knowledge.

Patron,

HER MAJE-TY the QUEEN.

H.R.H. the PRINCESS of WALES.

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Visitors.—THE LORD BISHOP of LONDON.

The CLASSES will meet for the EASTER TERM on THURSDAY, April 19th. New Pupils are to present themselves for Examination at 10 A.M. on Monday, April 16th. Classes for Conversation in Modern Languages and for Greek will be formed on the entry of six names. Individual Instruction in Violin and Instruments of Music. A Musical Class will be formed for Girls above fourteen, who are not ready for the Examination. Boarders are received by Mrs. WOOD, at 41, Harley-street, and by Mrs. CARPENTER, opposite the College.

Prospects may be had on application to the Lady Resident, Miss GROVE.

E. H. PLUMPTRE, D.D., Principal.

**QUEEN'S COLLEGE,** 43 and 45, HARLEY-STREET, W.—HIGHER LECTURES for LADIES.

The following Courses will be given during the Easter Term:

1. ELEMENTARY BOTANY. By R. Bentley, Professor of Botany, King's College.

2. ELEMENTARY LITERATURE under Elizabeth and James. By Rev. E. H. Plumptre, D.D. Principal.

3. THE LEGISLATION of the last Fifty Years. By Henry Craik, B.A., Professor of Modern History.

4. GEOLOGY and PHYSICS of the British Islands. By H. G. Seeley, Professor of Geography.

A syllabus of the Courses will be printed soon after Easter.

E. H. PLUMPTRE, D.D., Principal.

**QUEEN'S COLLEGE SCHOOL,** 43 and 45, HARLEY-STREET, OPEN for GIRLS under Fourteen. The CLASSES will be open for the EASTER TERM on THURSDAY, April 19th.

Should the number of applicants exceed that of vacancies, they will be admitted by a Competitive Examination. Prospects may be had on application to the Lady Resident, Miss GROVE.

E. H. PLUMPTRE, D.D., Principal.

**BEDFORD COLLEGE for LADIES,** 8 and 9, YORK-PLACE, PORTMAN-SQUARE, LONDON.

TERM will begin on THURSDAY, April 19th.

Mathematics, P. J. Hardinge, M.A.—Arithmetick, A. Sonnenchein—Natural Philosophy, O. J. Lodge, B.Sc.—Physical Geography, H. G. Seeley, F.G.N.—Botany, A. W. Bennett, M.A.—History, S. R. Gardiner, R.A.—Latin, E. S. Bensley, M.A.—Greek, R. Saward, M.A.—French, J. C. French—German, H. J. Wolstenholme, B.A. Lund.—Italian, Signor Comina—Harmony, J. Bullish.

TWO ARNOTT SCHOLARSHIPS will be awarded by Open Competition at the beginning of NEXT OCTOBER. Prospects may be had at the College.

H. LE BRETON, Hon. Sec.

**THE LONDON INTERNATIONAL COLLEGE,** SPRING GROVE, W., allowed by Sir James Clarke to be the finest situation in England for educational purposes.

A MODERN SCHOOL, with a Classical side, founded under the auspices of the late RICHARD COBDEN.

English, French, German, and Natural Science taught to every Boy, in Advanced Mathematics and Classics.

There is a Classical side in the Upper School for Pupils preparing for the Universities and Professions.

A Laboratory, large Gymnasium, Bath with Hot and Cold Water.

Each Boy has a separate Bed-Room, warmed with Hot-Water Pipes.

A Medical Man visits the College every morning after Breakfast.

A reduction of 10s. per week according to age. A reduction of Five Guineas each in the case of Brothers.

The NEXT TERM COMMENCES on Tuesday, MAY 1.

Apply to the Head Master, H. R. LADELL, M.A.

**G R A Y S I N N.**

EXAMINATION FOR THE BACON and HOLT SCHOLARSHIPS.

NOTICE is HEREBY GIVEN, that an Examination for these Scholarships will be held in GHAZI IRN MALL, on the 20th and 21st days of MAY next, commencing at 10 o'clock A.M. precisely.

These Scholarships are of the yearly value of £50, and £40 respectively, tenable for two years, and are open to every Student for the Bar who,

on the 20th day of May next, shall have been a Member of Gray's Inn for not more than five Years, and who shall have kept up Tenure since his Admission, inclusive of that of, or before, which he shall have been admitted.

In the Examination for the Scholarships there will be set two Papers of Questions, viz.:

1st. ONE on the CONSTITUTIONAL HISTORY of ENGLAND, to the end of the Reign of GEORGE the SECOND.

2nd. ONE on the GENERAL HISTORY of ENGLAND, to the same date.

And there will also be given to the Candidates two or more subjects connected with the Constitutional and General History of England to the above date, and one of which subjects a Candidate may select; and, on the one which he does select, he will be required to write a short Essay.

The time to be allowed for each of these three papers will be three hours.

Dated this 10th day of February, 1877.

(Signed) W. CRAIGHTON POOCHEE, THOMAS C. SANDERS, Esq.





**Sales by Auction***British and Foreign Bird Skins and Eggs.*

**M**R. J. C. STEVENS will SELL by AUCTION, at his Great Rooms, 28, King-street, Covent-garden, on TUESDAY, April 10, at half-past 12 o'clock precisely, a choice SELECTION of BRITISH BIRDS' EGGS, in fine condition, from the Collections of Messrs. Wheelwright, Woolley, Hawkins, Milner and others; also a few Lots of choice British and Foreign Bird Skins.

On view the morning of Sale, and Catalogues had.

**T**HE EDINBURGH REVIEW, No. 298, will be published on SATURDAY, April 14.—ADVERTISEMENTS intended for insertion cannot be received by the Publishers later than MONDAY NEXT, April 9th.

London : Longmans &amp; Co., Paternoster-row, E.C.

**T**HE QUARTERLY REVIEW.—ADVERTISEMENTS for insertion in the forthcoming Number of the above Periodical must be forwarded to the Publishers by the 7th, and Bills by the 9th of APRIL.

John Murray, Albemarle-street.

Now ready, price 6s.

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- V. THOMAS WADE.
- VI. SPINOZA.
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- LITERARY NOTICES.

**T**HE BRITISH QUARTERLY REVIEW, No. CXXX. for APRIL, is now ready, price 6s.

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ESSAYS and NOTICES.

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Critical Notices, Reports, Notes, &c. By the Editor,

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## LITERATURE

*Last Essays on Church and Religion.* By Matthew Arnold. (Smith, Elder & Co.) In the Preface to these 'Last Essays,' Mr. Matthew Arnold announces his intention of quitting the field of religious ethics in which he has laboured of late years, and of confining himself henceforward to the province of pure literature. This announcement will, of course, be received with different feelings by different classes of readers. A slight curiosity must be felt to see whether it will be possible for him thus to desert the paths which he has trodden so long, and to return to the old ways. Nor is it easy to decide offhand whether we shall lose or gain by the change. The questions which Mr. Arnold has lately handled have been dealt with in a manner so novel and so individual that it is almost with regret that we see the occasion of that manner disappear. On the other hand, it must be confessed that the publications of which the conclusion is here announced have not been, in every respect, improvements on their author's earlier work. An unfortunate tendency to long-windedness was in them first developed, and this long-windedness was diversified by occasional outbreaks, which contrasted rather strangely with Mr. Arnold's early denunciations of the fantastic, and his exposures of the "Corinthian" and "provincial" tastelessness of English writers. It is only fair to state that, in these 'Last Essays,' the faults just mentioned are scarcely at all noticeable. Only in the essay on Butler are some touches of *longueur* perceptible; and we have hardly any flings to chronicle except that in the sentence, "The doctrines then sounding from every pulpit and still enjoined by Sir Robert Phillimore." We think that a spirit strictly "of the centre" would have denied itself the unnecessary personal mention of Sir Robert. But, on the whole, the book shows us its author clothed in more of his old raiment, and displaying more of his right mind than any other of his more recent utterances.

The essays here collected are four in number: "A Psychological Parallel," "Butler and the *Zeit-Geist*," "The Church of England," and "A Last Word on the Burials Bill." They are introduced by a Preface of considerable length and interest, in which Mr. Arnold gives a short review of the position he has taken in his ethical writings, and com-

ments on the comments which that position has excited both at home and abroad. His remarks on the continental critics of 'Literature and Dogma,' though conveying no new knowledge to a few people, will be useful in putting clearly before the English reader the extraordinary divorce between intellectual activity on the one hand and the whole body of practical religion and ethics on the other which prevails at present on the Continent, and which, unless some effort is made to prevent it, will apparently prevail sooner or later in England too. The Preface also disengages Mr. Arnold's views from the somewhat cumbersome wrappings of his own previous works, as well as from the travesties and misrepresentations of opponents. It is no part of our business here to decide on the practicability of this Arnolдинe mixture of ethics and aesthetics. It is sufficient to say that its principle is here, perhaps for the first time, laid down clearly, in small compass and without digressions, for the student to take or to leave. The essays which follow, and which may or may not be new to the reader, illustrate, of necessity, only accidental bearings of the general theory. The first of them, the "Psychological Parallel," may be said to be an argument—according to Mr. Arnold's fashion, of a somewhat parabolic, not to say, apparently far-fetched, character—in favour of the continuity of religion. It is always difficult—at least, dangerous—to reduce such arguments to their lowest terms, and it would be, therefore, rather hazardous to state Mr. Arnold's position in the words, "As Sir Matthew Hale is to witchcraft, so is St. Paul to the miraculous events in the life of Christ." It would be hazardous, because analogy and proportion are not, in this case, convertible, and the argument in this essay is strictly an argument from analogy. The point in reality most strongly insisted on is the importance of the traditional element in religion, and the essay has, in consequence, a somewhat double-headed character. This is not unusual with its author, and the rubric "Let him that readeth understand" is necessary enough; though it may be said to be in a manner provided by the Preface. The next essay, that on Butler, was, it will be remembered, originally delivered in lecture-form, and is the longest in the book. It is not, however, by any means the best. The *Zeit-Geist* has really very little to do with it, unless we are to identify that personage with Mr. Matthew Arnold himself. An examination of Butler's views and positions by a man of Mr. Arnold's calibre cannot be other than interesting; but, as an examination, it can scarcely take rank with that more recently put forth by Mr. Leslie Stephen. Neither is perhaps absolutely adequate, but Mr. Stephen's is the more satisfactory, because it is the more catholic of the two. It is possible to see clearly what Mr. Arnold's difficulty is with regard to Butler. We shall not insist on the remnants of undergraduate rancour against the author of the 'Sermons,' to which he himself confesses. Nor shall we do more than hint that Butler's appalling style, to which we find no allusion here, may have something to do with the matter. It was probably the style much more than the subject which gave Hoadly (if it was Hoadly) a headache. But the real cause of Mr. Arnold's quarrel with Butler is, we think, that Butler, though confining himself strictly to ethics and practical

subjects, is intensely metaphysical and abstract in his treatment of them. There is no more curious contrast than that which exists between Butler's abstract treatment of practical subjects and his contemporary, Berkeley's, practical treatment of abstract subjects. Now this peculiarity of Butler's could not but be distasteful to Mr. Matthew Arnold, who is ethical and practical *quand même* even in his treatment of literary and artistic matters.

Of this practical tendency (a peculiarity of Mr. Arnold's which has scarcely yet attracted sufficient notice) the last two essays in the book are signal instances. The first of the two, the well-known Sion College Address, is quite a curiosity in its way. An address personally delivered to a professional body, which proposes that that body should, from its own point of view, transform itself or turn itself inside out, might be regarded, by unfriendly critics, as a miracle of audacity. It might also be regarded, by a section of the same class, as an ingeniously contrived stalking-horse, whence to take aim at certain third parties equally obnoxious to the lecturer and the audience. But, as impartial literary judges, we see no reason for looking on it as anything else than an honest attempt, in the language of a Scotch proverb, to make a spoon, even at the risk of spoiling the horn. The Church of England is an existing institution of considerable actual power, and still more considerable capabilities; and Mr. Arnold, true to his practical tendencies, would willingly enlist it in his service. In the essay on the Burials Bill the author shows himself in a rather unusual light, that of a pamphleteer. Mr. Arnold has very seldom condescended to simple hard hitting of this fashion. Of course, it is partial, but it is of the essence of the pamphleteer to be partial; and its partiality will do it no harm as a literary production, except in the eyes of those who are too far committed to one side or other of the question to be able to judge it as such. Agreement or disagreement with the opinions contained in such a book as this is, indeed, one of the last points which concern a literary critic. As far as the form goes in which these opinions are put, we think we may say that these four essays are very remarkable specimens of diverse literary handling, and that the book which contains them must rank rather above than below most others of its author's.

## RECENT VERSE.

*Annus Amoris.* By J. W. Inchbold. (H. S. King & Co.)

*Armenius, and other Poems and Lyrics.* By Stephen N. Elrington, B.L. (Dublin, Ponsonby.)

*Legends and Poems.* By F. Malcolm Doherty. (Provost & Co.)

*Oils and Water Colours.* By William Renton. (Edmonston & Douglas.)

*Voices from the Lakes, and other Poems.* By the Rev. Charles D. Bell, M.A. (Nisbet & Co.)

*Sir Rae: a Poem.* (Philadelphia, Lippincott & Co.)

THE contributions to poetry of painters have value and interest apart from all question of intrinsic merit. It is pleasant as well as edifying to study, in the works of men eminent

in more than one respect, those relations and limits of separate arts which have furnished the basis of the most advanced criticism, and it is important also to obtain the revelation, conscious or unconscious, of intellectual aim and artistic method that a man not seldom supplies when he quits an instrument of which he is master for one with which he is less familiar. Where, as in the case of Michael Angelo, to take the most illustrious example, the poetic work is unimportant in quantity, as a part of the life product it has still extreme value, and our comprehension of the great painter, sculptor, and architect would be imperfect without the light derived from poems which, while almost autobiographical in interest, show also what models the author thought worthy of imitation, and reveal in their simple and austere form the influence of Dante, and in purity and grace of workmanship that of Petrarch. The list of those who have combined painting with poetry, in ancient times and in modern, is not short. It would be easy to cite half a dozen names of living painters who have attained more or less reputation in the sister art. To the list must now be added the name of Mr. Inchbold. As a painter, Mr. Inchbold has been "caviare to the general." It is doubtful whether his poem will carry his fame much outside the esoteric band of his admirers. They have no special grace of poetic diction, and no such prettiness of expression or sentiment as will commend them to average readers. Poetical they are, but it is in a sense in which the word is seldom used, and it is easy to see that the medium the author employs is not yet familiar to his hand. Mr. Inchbold resembles, indeed, an athletic landsman, who has been called upon to make one of a boat's crew; he pulls a strong stroke, but his movements have not the rhythmic beat which shows the trained and finished oarsman.

The principal contents of the book consist of what we suppose claim to be sonnets, since they are poems of fourteen lines each, and are, indeed, called sonnets in the Dedication. None of the ordinary difficulties of the sonnet has, however, been faced, since the utmost latitude of rhyme is allowed. In one poem the word "love" occurs twice as the rhymed syllable. On the opposite page we see "braves" as a rhyme to "waves," and "brave" as a rhyme to "wave." So much of the merit of a sonnet lies in the triumph over difficulty, that an artist who evades this seriously impairs his claim upon our admiration. Considered as poems, these compositions display a strong love of nature, and are remarkable for the manner in which outward phenomena are made the mouthpieces of inward thoughts and moods. The following may be accepted as a fair specimen of Mr. Inchbold's method:—

## LOVE'S WEALTH.

The white sea-foam still plays on golden shore,  
The sun through tears makes many a jewelled bow,  
The trees around the home have leaves no more,  
Though tenanted by ever cheery crow;  
The fragrant hawthorn groves that bloom like snow,  
And sometimes shed their blossoms with the wind  
Upon the face of wondering flowers below,  
Are deeply flushed with fruit, that birds may find  
No lack for winter, now not far away:—  
The moist and amber leaves keep warm the earth  
That it may leap the sooner to the day.  
When radiant Spring is born all fresh with mirth:  
And I by this fair world enriched, for thee  
Such wealth put forth to loving usury.

In vindication of the treatment we have condemned, it is but fair to say that Shakspeare, who is obviously Mr. Inchbold's model, allowed himself equal latitude.

Mr. Elrington is, he informs us, Poet Laureate to the Irish Home Bar. His lyrics are sung at circuit festivals, and he has received the encouragement of friends, some of whom "adorn the very highest positions on the Irish Bench." London publishers have purchased the copyright of his songs, and two editions of a former volume have been sold, with the eminently satisfactory result of realizing what, considering the "depressed state of literature in Ireland," is called a "large sum."

Emboldened by this reception, Mr. Elrington aims at promoting "a spirit in Ireland for native productions, mental and social, like that which is annually evoked by the musical and literary gatherings in Wales." The ambition is laudable, and its object may, for aught we know, be achieved. Productions that have obtained so much success may well obtain more. We can say, however, with confidence, to Mr. Elrington what the elder Osbaldeston, in 'Rob Roy,' said to his son, when he stumbled upon his verses,—"Why, you do not even understand the beggarly trade you have chosen." 'Armenius,' which is described as a dramatic poem, has not the slightest right to the title. It is narrative throughout, and there is no word of dialogue. Mr. Elrington prefaces it with a list of *dramatis personæ*, and divides it into acts instead of books or cantos. A similar course might be adopted with the *Iliad* or the 'Paradise Lost,' and either would then have as much title to be styled a dramatic poem as is possessed by 'Armenius.' Mr. Elrington's verses display a certain measure of facility, and that is the only praise we can give them. His sense of humour is gratified when he can alter a song like "Of what is the Old Man Thinking?" into "Of what is the Tom Cat Thinking?" and he thinks such autobiographical particulars worth preservation as the fact contained in the line, "I'm not like Byron, nor was he like me," a truth concerning which we readily accept his assurance.

In pleasant and supple verse, which recalls that of the old ballads, Mr. Doherty tells the legends of St. Christopher, Pilatus, the Holy Thorn, and St. Martin's Summer. His choice of subjects indicates a devotional turn of mind, and this impression is strengthened by the minor poems which follow. Not without charms are the verses he writes, though his method is lax, and he is incorrect at times, and apt at others to fall into commonplace. Southey appears to have been taken as a model, and the best of the legends might almost be supposed to be from his pen.

Mr. Renton is an experimentalist in verse. Scoring to confine himself to accepted measures, he introduces a remarkable variety of metres, and, in some poems, indeed, "wanders at his own sweet will," dispensing with any species of restriction beyond that of caprice. He has many poetic gifts, however, and is worthy of a place among our minor minstrels. Such poems as "Mountain Brook" and "Corn-Bluebottle" show a close study of nature in varying aspects, and a command of language that makes itself felt through all the tricks he plays with his instrument. It is easy to laugh at a writer who can give forth as finished pro-

ductions, and as fitting matter for critical analysis, a poem like this:

Pool from sea,  
Sea-rocks slope,  
Sea-weeds grope  
Into thee;  
Where the opal-lemon is  
Above the blood anemones,

—can pour forth the mad raptures of "Nocturne," or use such expressions as "trumps of white convolvulus" or "Lucence of the azure ground." There is method, however, in the madness, and from the bushel of apparent chaff we may winnow a handful of true wheat. In an "Address to the Donkey," Mr. Renton breaks out into Lowland Scotch.

"Voices from the Lakes" may claim to have caught some of the "beauty born of murmuring sound," and are musical as well as devotional. They have no strong individuality, however, to distinguish them, and are not likely to spread very widely the fame of their author. Passages which are unconscious imitations of existing poems may be found. We quote a single instance only:—

And hark! from far the cuckoo's cry,  
Born on the breeze, comes wandering by,  
—seems a feeble echo of a well-known stanza in 'Thyrsis.' As a rule, however, the author speaks his own thoughts. From his writings we gather little, except that he has a cheerful faith, is little perplexed with the doubts which, in some form or other, beset most contemporary poets, and that he has an affection, almost Wordsworthian, for nature. The two stanzas which follow, from "A Meadow at Rydal," might be taken as motto to the volume:—

Ah! happy, happy, happy day,  
I hope for others like to thee!  
For tho' my head since then is grey,  
Nature is more, not less, to me.  
I hope to love it till death;  
Blue noons, fair nights, and gentle springs,  
The cuckoo's voice, the cowslip's breath,—  
All living and all lifeless things.

"Sir Rae" was commenced for the delectation of one lady, and completed for that of two others. It is doubtful whether human interest in it will extend far beyond this narrow circle. The story is commonplace, and the verse is such as a child might write. Very ostentatiously got up is, however, the volume, and it contains some illustrations which run a race of weakness with the poems. The author is an inhabitant of San Francisco.

*The Inner Life of the Religious Societies of the Commonwealth: considered principally with reference to the Influence of Church Organization on the Spread of Christianity.*

By Robert Barclay. (Hodder & Stoughton.)

"COME down, proud stomach, come down!" used to be an approved form of admonition from Quaker parents to froward children; and Mr. Barclay, in spirit and intention, has addressed a similar rebuke to the Society of Friends. Death, we regret to say, cut short his enterprise; the earnest exhortation he bequeathed to that Society, praying it to consider its present low estate, will not, however, be the less impressive.

Into the spiritual causes which have, in the space of a century, reduced the number of Friends in England from 60,000 to 17,000, we do not enter; but the Society, viewed solely in a secular aspect, presents a phenomenon

worth investigation. For is it not a singular fact, that an organization, which has absolutely deserted the first principles of its foundation, should retain not only a most distinctive character, but that very character which was imprinted on it by its founders? The Quakers regarded in this light, although they conform in dress and language to the dictates of the world, remain a spectacle quite as eccentric as when all the "friendly peculiarities" were in vogue, as when they "thee'd and thou'd" a monarch, and deemed buttons a superfluity.

A coat collar, even a form of speech, may, however, be classed among things indifferent; but in more important matters the alienation of modern Quakerism from its primitive faith is not less complete. The very nickname given to a Society whose special distinction is "silent meeting" forms a conspicuous sign of this change; for, whether the Friends themselves quaked or made others quake, that sobriquet proves that their meetings exhibited, two hundred years ago, many a noisy symptom of enthusiasm. Indeed, did not the Society nowadays seek to deny the existence of those exhibitions, it would be unnecessary to assert that its first preachers, like George Fox, undoubtedly wielded a "power" of inflicting "punishment upon the bodies" of those they addressed, "so that people flew like chaff before them." James Naylor, for instance, when still a Friend, before his "outgoings after vain imaginations," both used this power and gloried in it. And Besse, the historian of infant Quakerism, records that Naylor's associates "wrought so effectually on the spirits of some of their hearers, that their bodies were affected therewith, to the surprise of the priests." This faculty, also, evidently recoiled on those who exerted it. Muggleton, in his 'Looking Glass,' in which "Quakers may see themselves to be right Devils," accused them of indulging in "witch craft fits," when they "foamed at the mouth, and sighed, and groaned, and howled as if hell were like to burst forth in them." Nor can Charles Lamb's description of the Quaker preacher, of "the strong man bowed down" and shaking all over, be wholly an imaginary picture.

How singular is the contrast! Those worshippers who once responded to fervid exhortations by wild gestures, by "serious sighings and sensible groanings," even by cries from those possessed with "a particular motion to sing," now "find peace" in silent meeting, in tranquil sessions, disturbed, if interrupted at all, only by the tremulous voice of a woman Friend. Quaking, however, it may be asserted, is but the accident of Quakerism; it certainly did not form one of those initial motives which drove the Friends into separation from the world. They separated themselves because they hated priestly authority, and craved absolute individualism in things spiritual. To secure those objects they established a religious democracy, uncontrolled by an ordained ministry, and designed expressly to make "the free development of the gift of preaching," the common property of all.

How far have these aspirations been fulfilled? Individual liberty soon disappeared; for it proved incompatible with the primary condition of a Society which asserted, as the principle of its existence, that it was a company of "faithful men." That being the

case, every individual member is "so far forth infallible," and no true Friend can say to his fellow, "who art thou, that judgest another?" —the right of judgment is an inherent right attaching to membership. Accordingly, each Friend may have "a concern" about any other Friend; may accuse him before "first day" meeting, denounce him to the "overseers" and bring down on him a "visitation" from the monthly assembly.

This universal power of excommunication is a logical deduction from the Quaker charter of association; and, though that power tends to prohibit individual freedom, still it sanctions the common right of all to preach and to exhort. But even that right has practically been stifled for more than a century, crushed out by the stiffening process that affects all human institutions, a process facilitated, in this instance, by the creation of a "Ruling Eldership." These "ruling elders," who have effectually closed the mouths of the Quaker congregations, were, curiously enough, appointed "that those who were in the situation of ministers," and especially the "younger ministers," might "have the tender sympathy and counsel of either sex."

Was it in irony that this charge was laid upon the elders? Surely the inevitable result of such arrangements must have been foreseen? it, certainly, was felt at once. Antagonism, even hostility, immediately arose between the ruling elders and the "teaching ministers." The elders "reproved too hastily"; they showed not sympathy, but hostility, towards their preaching brethren, and criticized with bitter severity the younger ministers. And the truth of a remark, made in the year 1765, whilst "eldership" was still an experiment, "that those who are fond of sitting in judgment cannot be right in themselves," has received most recent confirmation. The *Friend* newspaper, 8th month, 1876, p. 217, illustrates, by an apt quotation, the calm contempt with which even "an esteemed elder" regarded the vocation of a preaching Friend and brother.

In such a contest victory inevitably remained with the elders. The "situation" of a preacher, by the nature of Quakerism, is a most awkward situation. It is designedly left to chance, and, even when his office is acknowledged, "an accepted" minister wields only a doubtful authority. The difficulty of finding "young men who were gracious, and in some measure gifted and inclined towards the ministry," was soon experienced by the Society; but that difficulty became, after the creation of the elders, an impossibility. If, as Mr. Barclay tells us, in one meeting twenty-four elders overlooked three ministers, silence and non-intervention, obviously, were their only chance of safety. And the discouragement of "gracious young men" is singularly opposed to the Quaker tradition. "Youthful testimony" was the first speciality of the Society. Robert Barclay was "convinced" at nineteen years of age; Christopher Story was "reached" before he saw his twentieth year; William Penn was "visited" when a boy of twelve; John Churchman, a child among children, commenced his ministry by denouncing "music drawn from whistles and pipes" as a "lying vanity"; and Edward Burrough was a young man when death closed his influential career.

Finally, as if to sever itself completely from the spirit of its founders, to a ruling caste

of hereditary elders, Quakerism added hereditary membership. The Society is no longer bound together by a spiritual bond of union; it has become an ordinary, secular corporation, involving the pecuniary advantages and the disadvantages incident to an earthly estate. A Friend was formerly a Friend because he was numbered into a "congregation of faithful people," each one of whom had passed from "conviction" to "conversion." A Quaker now claims to be of the Society, not because he is a child of light, but because he is a Quaker's child.

How then can he assert his title to the name of Friend? As his last point of affinity to his spiritual forefathers, he might, perhaps, assert that he will not take an oath. Following the example of the Quaker patriarchate, he may claim to be a living protest against imprecations used by the profane in their daily talk, and against the oaths which our law, on too many occasions, prescribes. That claim is his no longer; for he will make an affirmation. "The tender Friends" of old would have felt that an affirmation being, in law, as good as an oath, was to them as bad. A solemn declaration, fenced about with penalties, and endowed with the validity imparted by law to an appeal to God, would have been to them a practical and systematic denial of their noble tenet, that every word uttered by a Friend, by a man who, therefore, lived in God's presence, was spoken in God's name. Viewed thus, an affirmation is certainly a departure from that plainness of speech which the Society once maintained by "a suffering testimony." During that period, if the tone of the Quaker biographies be correct, their conduct, though regarded with pity and astonishment, never was regarded with contempt. When, however, the Friends enjoyed an easy escape from persecution in the cause of truth, they became as other men: their denial of "hat honour," and their practice of the "thee and thou" seemed a religious burlesque, and a Quaker's "Yea, yea," too often was interpreted as meaning "Nay."

Our contrast between the Quakerism of to-day and Quakerism two hundred years ago needs no heightening. Men once driven by evangelistic fervour to attempt the conversion of the whole world, from the Pope upwards, now cannot preach even to themselves. A Society designed to exhibit the perfection of religious freedom is fettered by the strictest bonds of social and spiritual thralldom. And it is said with proverbial truth, "that the very best," among the things of this life, "is only just good enough" for those who formerly denied themselves the slightest gratification of their eyes or mouths.

And yet there exists a contrast within the contrast which we have attempted to define. In spite of an absolute departure from the faith and practice of their ancestors, those Friends, who still are entitled to that name, do markedly exhibit the moral and intellectual characteristics of their spiritual forefathers. Their power of tolerant self-assertion, and the authority which springs from the fusion of humility with self-respect, have not departed even from modern Quakerism. That mental scope and dignity which distinguished Robert Barclay, the Apologist, Ellwood, Milton's secretary, and even Gilbert Latey, the tailor, still may be

traced in many a Friend; nor has the self-sacrificial fervour of John Woolman wholly disappeared.

How is it, then, that the Society possesses the source of these high qualities, its ancient and special heritage, the faculty of "placing judgment on the right line"? Mainly because the Quaker rule is founded on an elementary principle of justice, and upon a noble faith; that principle is peace and goodwill towards man, and that faith, a firm reliance, not only on protection, but on direct guidance from an unseen, ever-present Guardian. Endurance of persecution without retaliation,—the return of injuries by benefits, and the consequent result of such conduct, respect from bitter foes, and safety found amid the backwoods of America, or the horrors of Irish civil war,—are alike the fruits of the Quaker principle. Strength thus drawn "from the hiding-places of man's power" colours the whole of life; it supplies that "repose in moral judgments" which inspires both the business capacity for which Quakers are noted and that predictive skill which Woolman exhibited. His forecast of the storm of "terrible things" and grievous consequences which would spring from American slavery, recorded more than a century before that storm burst upon the land, was as true a prophecy as the "burthen" borne by Jeremiah when Judah allied itself with Egypt.

The permanency which marks the Quaker-characteristics is not, however, attributable solely to the operation of religious faith, but also to the working of a religious custom,—to that custom, namely, known by the name of "silent meeting," which Charles Lamb, with intuitive sagacity, singled out as the distinguishing mark of the Society. "It is a great mastery" over human nature, as he truly remarked, which enables a collection of men and women to sit together for hours in absolute silence. That mastery of the mind, perhaps, is not always directed towards things heavenly. A Friend, for instance, has been known to meet the proposal of a riddle by the reply, "I will answer thee after silent meeting." He was a man, however, who commanded a just respect; and, like many of his fellows, he learned, during that quiet session, not only how to interpret the riddle of the hour, but true answers to questions reaching beyond time into eternity. And, whatever be the direction given to the mind, that custom of hushed and solemn conclave is, to those who have a mind at all, most influential, and must, in great measure, be the origin of that "inward retired spirit" which is the essence of true Quakerism.

It is apparent from the title of Mr. Barclay's volume, that we have passed by unnoticed one of the principal themes to which he devoted his attention. And some inquirers, perhaps, exist, who may desire to acquire the art of distinguishing between Barrowists, Brownists, Vanists, Seekers, or Ranters. With all respect, however, for Mr. Barclay's earnest effort to supply this species of information, on that portion of his labours we have not touched, feeling sure that the majority of our readers would think that in such a research "the devil of exposition seeketh dry places."

*Die Massorah zum Targum Onkelos, enthaltend Massorah Magna und Massorah Parva. Nach Handschriften, &c. Zum ersten Male edit und commentirt von Dr. A. Berliner. (Leipzig.)*

In 1538 Elias Levita for the first time announced in print the existence of a Massorah on the so-called Targum Onkelos. He quoted three rubrics from it to show that "it has not been able to guard the text of the Chaldee Paraphrase against alterations because it does not follow the plan of the Massorah on the Hebrew Bible in numbering the words, letters, &c." ("Massoreth Ha-Massoreth," p. 134, ed. Ginsburg; Longmans, 1866.) About twenty years after this announcement, desultory fragments of the Massorah Parva, extending over Gen. i. 1 to xxv. 23, and containing eighty-eight marginal notes, were published in the valuable and extremely rare edition of the Pentateuch with the Targum, at Sabionetta (1557). Yet no notice was taken of the existence of the Massorah Magna by Biblical scholars, and hence no search was made for it for nearly three centuries. In 1839 Luzzatto found a MS. of the Pentateuch with a portion of the Targum Massorah on Genesis, Exodus, and a few verses of Leviticus, which he published in the Hebrew periodical called *Otzar Neckmad* (iv. 156-173), and it is this fragment which Dr. Adler, the Chief Rabbi of Great Britain, reprinted, with a commentary on the Targum, in the Wilna edition of the Pentateuch (Wilna, 1874). The honour, however, of discovering and editing for the first time the complete Massorah, both Magna and Parva, on Onkelos was reserved for Dr. Berliner.

That it should not have been discovered sooner, only shows the negligence of those who have hitherto been looked upon as the collators of the Hebrew MSS. of the Old Testament. It will scarcely be believed that Dr. Berliner did not discover this important Massorah in a MS. concealed in the sacred hiding-place of an old synagogue, where most of the celebrated Firkowitz MSS. now at St. Petersburg were found, but in a Codex collated and described by De Rossi. We subjoin a translation of the discoverer's own account:

"The Massorah accompanies the Targum text of Codex No. 7 of the National Library in Parma, the real value of which has not been duly appreciated by De Rossi in his description of his Codices. I should describe this MS. of the Pentateuch as the pearl among the many treasures represented by the numerous Bible Codices in this famous collection. There are, indeed, older Pentateuch MSS. in the collection, but this MS. surpasses them all, both in its external and internal execution. The writing is small, but very beautiful. The ink has retained its original lustre almost throughout. The parchment is very fine, carefully prepared, and emits a pleasant odour, as if it had only just been sprinkled with highly-perfumed water. Nathaniel b. Levi, surnamed Trabott, one of the last Nakdanim, has affixed the vowel points and accents to the Hebrew and Aramaic texts, executed by Jacob Diena, and added to it in the margins the commentaries of Rashi and Nachmanides, as well as the Massorah to the Hebrew text and to the Chaldee. He finished it with the greatest correctness Tebet 2, A.M. 5236, and has thus secured for himself a most worthy monument in Aramaic literature. For it must be ascribed to his merit that the Massorah to the Targum has been preserved to us in this MS. De Rossi was most probably deterred by the smallness of the

writing from examining the contents of the notes in this Codex."

Had we not ourselves experience of the gross negligence with which both Kennicott and De Rossi have collated and described some MSS., it would have been difficult for us to conceive how such an important part could have been overlooked in a Codex.

The Massorah on the Targum is arranged in the MS. in the same way as the Massorah to the Hebrew text is generally arranged in Biblical Codices. The rubrics which enumerate the instances, and which constitute the Massorah Magna, occupy the upper and lower margins; whilst the brief notes, which consist chiefly of various readings, or of a remark on a single word, and which constitute the Massorah Parva, occupy the side margin of the Targum text. The design of the Massorah is to guard the text from further changes on the part of the copyists. As the Chaldee paraphrase was originally delivered orally by the Methurgemanim at the public reading of the Hebrew Scriptures, a variety of renderings of the same passages naturally obtained. Hence the Talmud records that Rab and Levi disputed about the Targum of Gen. xl ix. 27, and that each of these Rabbins knew a different translation of the passage in question (Sebachim, 54). In the course of time, however, it was found necessary to form and fix these floating paraphrases into one uniform and standard version. Still it was found that the copyists were liable to substitute favoured renderings which had come down traditionally in the place of those contained in the standard text. It was to guard against these alterations that the Massorah on the Targum was designed.

To secure this end, the Massorah catalogues (1) the various renderings in the Chaldee of the same Hebrew word in the different places in which it occurs; (2) the various readings of a passage which obtained up to the time when the Targum text was finally closed; (3) the mistakes arising from transcription and wrong views of the meaning of sundry passages; (4) the passages wherein a word had to be used in the translation for which there is not an equivalent in the Hebrew; (5) the different modes of reading or pronunciation which obtained in the course of time in the different countries; and (6) all those passages in which the Targumist either wholly retains the Hebrew expressions in the Chaldee translation, or simply imparts unto them an Aramaic form.

Of the many important contributions to Biblical literature, textual criticism, and philology contained in this new Massorah, we mention especially the list of variations between the Nehardeans and the Suraneans (pp. 61-70). Though the printed Massorah on the Hebrew text only contains two or three such instances affecting the Hebrew text (comp. Deut. xxxii. 6; Neh. iii. 37), yet there can hardly be any doubt that a similar list of variations, emanating from the same schools, must have existed in olden times. We are confirmed in our opinion by the fact that new variations of the lost list are constantly discovered in different MSS. Prof. Strack, in his fac-simile edition of the invaluable Babylonian Codex, dated 916 A.D., gives two new instances in his notes on Isa. vii. 1 and Jerem. iii. 7. Other instances are mentioned by Baer in his notes on Job vi. 30, and we ourselves have found

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a considerable number in different MSS. which will be tabulated elsewhere. The list which this Targum Massorah furnishes fully confirms the opinion expressed by Pinsker in his 'Introduction to the Babylonian Hebrew System of Punctuation,' p. 9 of the Hebrew text, that the Nehardeans generally agree with the Maabaræ or Westerns, and the Suraneans with the Madinæ or Easterns.

Dr. Berliner takes it for granted that the Targum Massorah was compiled for Onkelos in the form in which he found it in this single MS. But we are sure that, had he examined the Biblical MSS. in the British Museum, he would have come to a different conclusion. The rubrics, for instance, which group together those passages in which certain Hebrew expressions have an exceptional sense, and accordingly are rendered differently in the Chaldee in some places, do not originally belong to the Targum Massorah, but to the Hebrew Massorah. One of the Codices in the British Museum, which simply contains the Hebrew text, has many of the rubrics in question embodied as an integral part of the Hebrew Massorah. Just as the Massorah gives lists of homonyms and synonyms, and enumerates words of a peculiar sense, so it tabulates those expressions which, according to tradition, have an unusual meaning in certain passages, and which have been rendered in harmony with this tradition by the Chaldee paraphrase bearing the name of Onkelos. This fact, therefore, shows beyond doubt that the present form of the Targum Massorah is made up of different elements, which can only be traced to their proper sources and duly classified after a careful examination of the different MSS. and the unpublished Massorahs on the Hebrew text. Any one who has examined the Hebrew Massorahs of several MSS. knows that there are hardly two of them which exhibit the same rubrics. It is, therefore, not to be presumed that the Targum Massorah has come down to us in this single and fixed form. The Chaldee Massorites have undoubtedly issued as many different recensions of the Targum Massorah as the Hebrew Massorites compiled Massorahs on the Hebrew text.

Another MS. in the British Museum, containing the Hebrew text with the Chaldee of Onkelos, has valuable Massoretic notes on the Targum, which chiefly bear on various readings. It is, therefore, to be regretted that Dr. Berliner has not had the opportunity of consulting these two Codices. The one would have shown him where the constituent parts of which the Targum Massorah is composed were taken from, whilst the other MS. would have contributed materials to the Massorah itself. Of course, a scholar, and especially a Hebrew and Biblical scholar, has seldom the means to enable him to consult MSS. in foreign countries for a work which must always be a labour of love and self-denial. Indeed, in any work appertaining to the criticism of the text of the Old Testament, an author, after having spent years of toil, is sometimes only too glad if he can find a publisher who will undertake the risk of the work. We do not, therefore, find fault with Dr. Berliner for not travelling all the way to England to examine the MSS. But we simply give him the information that it may be serviceable to him for the next edition, and trust

that he may find some friend here who will collate the MSS. for him.

In an appendix, Dr. Berliner announces his proposal to edit a critical text of Onkelos. How desirable such an edition is, may be judged from the fact that there is not a single line in the printed texts free from errors. This is a most lamentable state of things. There is no profane classical writer of antiquity whose text has been so utterly neglected. Yet the so-called Targum of Onkelos is held among the Jews to be in sanctity next to the original of the Law of Moses, and is regarded by Christians as one of the oldest and most important auxiliaries to the criticism and exposition of the Pentateuch. Dr. Berliner's plan is to make the Sabionetta text (1557) the basis, append in foot-notes collations of various MSS. references to the Talmud, the Mishna, the Geonim, and the mediæval commentaries where different passages are quoted, as well as to the works of modern writers on the subject. We trust that the Minister of Education in Germany, who has so liberally aided the learned doctor in bringing out the Massorah Targum, will also help in this most important undertaking, and that scholars in different countries will collate the Hebrew and Chaldee MSS. in the public libraries of their respective places, and communicate to the indefatigable editor any important facts which they may discover. It is only by such disinterested and generous aid that a work of this nature can be brought to anything like perfection and completion, and we are sure that Biblical scholars everywhere will cheerfully respond to Dr. Berliner's appeal. From the masterly way in which he has treated the Targum Massorah, we may be sure that an edition of Onkelos by him will be executed most thoroughly, and will be a great boon to the student of the Old Testament.

*The History of the Organization, Equipment, and War Services of the Regiment of Bengal Artillery.* By Francis W. Stubbs, Major. 2 vols. (H. S. King & Co.)

SOME endeavour should be made to check the growing prolixity of writers on military subjects. They seem to be quite incapable of sympathy with the public, and insist upon indulging in an amount of detail which cannot but mar the popularity of their productions. Far too many officers, simply because they possess the industry which enables them to compile a dry record of the corps to which they belong, rashly venture on the much higher task of publishing a so-called "history." The book before us is an instance in point. It is too lengthy, very dull, and remarkable for the omission of much that would be interesting alike to the professional and non-professional reader. It has, however, its use, for it will serve as materials for a subsequent writer, of greater literary skill and more correct ideas as to the manner in which an excellent subject should be treated. The title is a misnomer, for we are told little of the organization and equipment of the Bengal Artillery, and, though we are presented with two tolerably thick volumes, the war services are not carried further than 1826. It may be presumed that Major Stubbs intends to continue his annals to the date of the amalgamation of the Indian with the Royal Artillery, though we are not expressly told so in the Preface. In that case,

if he writes at as great length as hitherto, some three or four more volumes will be required, for there remain to be described the two campaigns in Afghanistan, the conquest of Scinde, the Gwalior campaign, the two Sikh wars, the two Chinese wars, and the Indian Mutiny, besides numerous operations of less importance.

The first company of Bengal Artillery was raised in Bengal itself, in 1749. The greater portion of it perished in the Black Hole of Calcutta on the night of the 20th of June, 1756. At the beginning of 1757, the company was raised, by reinforcements, to a strength of about one hundred men, with fourteen guns, most of them six-pounders. It took part in the operations under Clive, notably in the battle of Plassey, which Major Stubbs asserts was chiefly an artillery action, until the final advance. Certainly the artillery, 150 strong, including fifty sailors, suffered an undue proportion of loss. Their casualties amounted to six men killed and three officers and ten men wounded; while the 39th and Company's European infantry, though numbering 750, only lost seven of all ranks, and the native infantry, 2,100 strong, lost but fifty-two. Yet the Artillery were not permitted to reckon Plassey among their honours. Up to a comparatively recent period the organization was by companies, not batteries of artillery, i.e., the two did not correspond, and the number of guns varied. In addition to the regular artillery, which constituted what was termed the Park, there were two guns per regiment of cavalry and battalion of infantry, manned, apparently, by the corps to which they were attached, and styled in the cavalry galloper, and in the infantry battalion, guns. Incidentally we learn a good deal about the organization of armies in India up to the early part of the nineteenth century. In 1803 Lord Lake's army was organized in four brigades of infantry and three of cavalry. The infantry were further divided into right and left wings, each commanded by a major-general. The two centre infantry brigades consisted of three battalions of Sepoys, the right flank brigade had three Sepoy and one European battalions, and the left flank brigade four Sepoy battalions. A captain of artillery was detailed to superintend the battalion guns of each wing. The cavalry numbered three European and five native regiments, organized in three brigades. Both infantry and cavalry brigadiers were either colonels or lieutenant-colonels. In 1792 the order of battle of Lord Cornwallis's army had been very similar, except that there had been three brigades in each wing, of which one was composed entirely of European battalions, and that the cavalry, with one European and one Sepoy battalion, constituted the reserve. Each of the wings was commanded by a lieutenant-colonel, two of the brigades by majors, and most of the battalions by captains.

It is to be regretted that we can glean very little information from the work before us concerning the dates at which the different companies and troops were raised. We should particularly have liked some details about the native artillery in the Company's service. Offering, however, in this respect, a strong contrast to Capt. Duncan, the author of the 'History of the Royal Artillery,' Major Stubbs omits to give a methodical sketch of the gradual growth of the corps. An interesting chapter, too, might have been written on the discipline and

the method of recruiting practised. In connexion with the latter, we may mention that one of the most distinguished of the early chiefs of the Bengal Artillery was Sir John Horsford. This officer was educated at Merchant Taylors' School and St. John's, Oxford; but, being urged to take orders, he, to avoid entering an uncongenial profession, enlisted in the East India Company's service, when not quite twenty-one, and sailed for India as a private, under the name of John Rover. The inquiries made by his family attracted attention; he also betrayed himself, it is said, by pointing out an error in a Greek quotation in a letter which he was copying for his commanding officer. Owing to his admirable conduct as a soldier, he soon attained the rank of sergeant, increased the interest which his history had excited, and, after six years' service, he was given a commission in his proper name. When he died, in 1814, he had risen to the rank of major-general, and was a Knight of the Bath. He had served forty-five years uninterruptedly in India, and during that time had never been absent from his duty for a single day. India offered, in those times, great attractions to adventurous young Englishmen. Not only was a lad of spirit and capacity sure to obtain opportunities of distinguishing himself in days when armies were frequently commanded by majors, but there was also the more solid temptation of prize-money. After the capture of the Fort of Chunar, in 1781, for instance, the booty was divided on the drum-head, and the following were the approximate shares of the different ranks, at 2s. 6d. per rupee. Major Topham, commanding, 36,750/-; majors, 6,520/-; captains, 2,710/-; lieutenants, 1,305/-; sergeants, 25/-.

In the second Mysore War, though the higher officers got less, the lower ranks got more. The shares were as follows, shillings and pence being omitted: colonels, 1,161/-; lieutenant-colonels, 968/-; majors, 784/-; captains, 308/-; lieutenants, 205/-; ensigns, 154/-; sergeants, 29/-; corporals, privates, and drummers, 14/-.

The Bengal Artillery have always been remarkable as first-rate soldiers. The horse artillery branch naturally was most conspicuous for the speed and length of their marches, and in the book before us two notable instances are given. On the 16th of October, 1804, Lord Lake, in his pursuit of Holkar, reached Aligunge after a march of over twenty-three miles. Hearing that Holkar was at Futtelghur, more than thirty miles further on, the English general resolved to surprise his foe. Leaving, therefore, the infantry and Skinner's horse to follow more leisurely, he started again with the cavalry and horse artillery at 9 P.M., and at daybreak reached the Mahratta camp. Holkar and his host, quite unsuspecting of danger, were buried in sleep. The Indian prince had received a significant warning, but had not his scouts left Lake late in the afternoon in his camp, more than thirty miles off, and resting after a longer march than usual? So he thought no more of it. Round his tent lay his men, with their horses pieced beside them, and, wrapped in their blankets, they slept on, till, as the first grey light of morning appeared, discharges of grape from the horse artillery guns told who had arrived; and the Mahrattas woke to find the dragoons among them, the 8th Royal Irish leading the way. The carnage was con-

siderable; and as the discomfited host fled, they were pursued for ten miles in different directions. Holkar, convinced with difficulty of the truth, mounted and escaped early in the fray, and did not stop till he was eighteen miles on the road to Mynpoori. The cavalry and horse artillery had traversed 54 miles in thirty hours, and 252 miles in thirteen successive days. In 1818 another remarkable march was made by Capt. Rodher's troop of Bengal horse artillery in pursuit of the Peishwah. Capt. Rodher started at 1 A.M. on the 15th of April, having the previous day accomplished 18 miles over "an execrable road," and, after proceeding some distance, retraced his steps in consequence of an order to join Col. Adams. Between 12 and 1 P.M. of the 17th he was dismissed, after having marched—the distance retraced not being counted—95 miles, and taken part in a sharp action. This is justly characterized by the author as one of the longest marches on record.

To conclude, this book might easily have been made an interesting history, but it is, unfortunately, only a bulky, dry record.

*The Palæographical Society: Fac-similes of Ancient Manuscripts, &c. Part VII. Edited by E. A. Bond and E. M. Thompson. (Clowes.)*

THE present part is a double number of twenty-six subjects, numbered from 76 to 101, and ranging from Greek inscriptions B.C. 600 to an early fifteenth-century Chaucer. In point of typical characteristics, it may be said to be the best specimen we have had of the Society's work, although some will object to the importation of a novel element into the field of palæographic research, namely, inscribed letters and alphabetic forms, the work of the engraver, in contradistinction to the productions of the scribe or the illuminator.

The first five plates contain Greek inscriptions, of which the first, Plate 76, belongs to the later style of boustrophedon writing of the second half of the sixth century B.C. The fourth Greek Plate is derived from a bronze tablet in the British Museum, recording the treaty between the people of Elis and the Heraeans of Arcadia. The dialect here is Æolic, and the date, according to Boeckh, about B.C. 580, or, according to Kirchoff, as late as B.C. 500. The alphabet of this inscription was in use throughout Eubcea, Boeotia, Laconia, Arcadia, Elis, &c., and has the obliquely barred A, Γ, Δ, E, Φ (*digamma*), the upright line of E prolonged below, O small and of solid shape, two forms of Sigma, unusual forms of Y, X, Φ, and three values of O, namely, o, ω, or final ον. The only form of punctuation is the (:) colon; the last line, as printed, being probably in error where the reading is οὐτοὶ τοι for οὐτοὶ τοι; the lower dot is faintly reproduced in the photograph.

The last of the Greek inscriptions is an epitaph in memory of the Athenians who fell in the first fight before Potidea, B.C. 432. Although no author's name has been attached to it, the simple beauty of the language, and the perfect style which marks this elegiac poem of half-a-dozen distichs, point to a master's hand. The proposed restorations of the numerous lacunæ are clever, but remind one somewhat too forcibly of academic exercitations founded upon the later anthologies. At the same time it may be interesting to

know that the restoration, as printed by the Palæographical Society, is by the Rev. E. L. Hicks, the editor of the Attic Inscriptions in the British Museum. The palæographical lesson to be learned from a careful examination of this plate is instructive. The twelve lines have their component letters arranged in vertical rows; the letters themselves are very neatly engraved, in the later form of the Attic alphabet which appears to have been used as late as B.C. 403. In variance with more ancient forms, and therefore more nearly approaching the written character of manuscript capitals, may be observed the equilateral A and Δ, Λ for gamma; the rectangular E, with powers of ε, η, or ει; Θ, with a central dot in place of a bar; H of upright form, with the powers of the aspirate; L for lambda; M (mu) not truncated in its final limb; O of three values, o, ω, or ον medial or final; Π with shortened final line, ΦΣ for Ψ, χ for Ξ, and the euphonie softening of the terminal N into M.

Before passing to the next and better-known branch of palæography, we may express a hope that these specimens of Greek inscriptions in the capital letter may be supplemented by some examples of the cursive hand as seen in the *graphiti* scrawled on the walls of the lavabured cities, and scratched upon a variety of sepulchral and votive objects of antiquity. These *graphiti* appear to occupy a middle place between inscriptions proper and writing proper, for they are written upon the material usually employed for the former, but with the instruments which have been adopted by the latter art.

The first manuscript, rightly so called, which the editors have reproduced in the present fasciculus is the seventh-century copy of the Acts of the Apostles in Latin and Greek parallel columns, preserved in the Bodleian Library (Laud 35), a volume written in Western Europe, and supposed to have once formed part of the library of the Venerable Bede. This fine example of early uncial writing is principally valuable as an instance of a book prepared for the purposes of studying Greek; the Latin and Greek equivalents being written in parallel columns, and with only one word on each line, except in cases where a phrase is given, or a preposition closely joined to its noun, thus:—

primos	ηγουμενους
infratribus	εντοισαδελφοις
scribentes	γραψαντες

The words are not separated, and the letters occasionally decrease in size as they approach the outer margin of the leaf. In this manuscript there are a considerable number of contractions of common and frequently recurring words on the Greek side, but the Latin text exhibits no contractions. The Greek letters are massive, and betray a want of uniformity; the Latin contains some minuscule letters, intermixed with the prevailing uncial, and these are occasionally weak and carelessly formed.

Plate 81 is a page from the celebrated Clarke MS., 39 of the Bodleian Library, a copy of the Dialogues of Plato, written in the year 896, with a marginal scholia. This volume, which was obtained from Patmos, is evidently of the most beautiful kind of upright Greek minuscules, the letters, in many cases, joined

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to the following ones, and having several combinations and a few ordinary contractions. This volume has the additional advantage of having a definite date assigned to it, and so becomes supremely useful as a standard of comparison, a remark that applies just as forcibly to the next plate, the Greek Commentary of Basil, Bishop of Cesarea, on the Book of Isaiah, a manuscript written in A.D. 953, and now in the Bodleian Library (Auct. E. ii. 12). The calligraphy of this ancient relic of patristic literature is fine and beautiful in the extreme. The bold and firm shapes of the letters, which are square and upright minuscules, would lead to the inference that the scribe was well acquainted with the subject-matter of his task; but the fact that the words are wrongly separated forces us to conclude that he was at best imperfectly aware of the language which he was writing. One curious point in this MS., but not, however, without parallel elsewhere, is that in cases where a new paragraph is commenced in the middle of a line, the initial letter of the word which begins the next line is an ornamented capital set beyond the range of the body of the text.

Plate 84 is a leaf from the copy of the Acts of the Apostles, Epistles and Apocalypse (Brit. Mus. Add. 28,816). This was written "by the monk Andreas, in the month of March, A.D. 1111, in the cell of the monk Meletius, of Myopolis, in the monastery of the Saviour." The straight and bold minuscules of this manuscript somewhat resemble those of the Bodleian Basil, but contractions are more frequently used and there is more ornamentation. Combinations, or ligatured letters, are perhaps more extensively adopted than in the former and older example.

The first of Latin plates is a specimen of the well-known Medicean Virgil (Plut. xxxix., Cod. i.). To this MS. there are abundant proofs that a date anterior to 494 must be assigned. The rustic capitals in which its text is written are exceedingly valuable for comparison with those of the Utrecht Psalter; and Mr. W. de G. Birch, in his history of that remarkable MS., has formed some of his observations about its age by aid of this Virgil. The Codex of the Gospels in the Bibliothèque Nationale (Latin 17225), a curious manuscript of the sixth century in uncial writing of a very peculiar character, with the order of Evangelists thus arranged—Matthew, John, Luke, Mark, has furnished the Society with an excellent specimen for reproduction. The style of writing has not been localized by the editors, and it would, indeed, be difficult to decide whether it is to be assigned to a monk of Corbie, where the MS. once formed part of the monastic library, or to a *scriptorium* situated much further to the east. The frequent combination of letters, and some of the abbreviations and reduced letters, are worthy of special notice. The glorious 'Book of Kells,' a triumph of the Irish writer's and illuminator's arts in the seventh century, supplies a plate of writing where the original violet ink is translated by a photographic nullity, and the red and black inks show no difference in their reproduced shades. The same grand old book contributes a page of that intricate interlaced pattern-work in which the earliest of our artistic progenitors especially delighted, where the letters of the first four

words of the Latin Gospel of St. Mark (not "St. Luke") are, as it were, built up into one solid ornamentation of strange human accipitrine and lacertine interwindings, deftly interlaced with geometric lines and bands, spirals and arabesques, such as never even entered into the imagination of him who designed the Alhambra, for all that the semi-barbarous inhabitants of Ireland—and a greater number of the art-workmen of Britain than we at present are aware of—were well practised in those particular styles of ornament, which burst upon the world as new many centuries after their real invention. Of them such books as the one that is reproduced to-day by the Palæographic Society, and such crosses as may be seen in the western half of Great Britain and in Ireland, are the real ancient exponents.

The next plate is from a not altogether dissimilar volume, known as the Gospels of Mac Regol, in the Bodleian Library, of a date about 800. The writing here is called "half-uncial," and is of undoubtedly fine Irish execution, with a North Saxon gloss of the tenth century interlined. But it would be difficult to define the distinction between the minuscules of the Book of Kells and the half-uncials here; except for the more apparent rotundity and solidity of the latter, the shapes of the individual letters may be compared. A frequent capital R may be seen in both texts, and occasionally an N creeps into the text of the latter MS. The portrait of St. John the Evangelist, which is the second plate from the Codex of Mac Regol, is another instance of the peculiar ornamental work called Irish, but really common to the Celtic tribes throughout the British group of islands in the first twelve centuries of the Christian Era.

Plate 92 is a specimen of Lombardic minuscules of the early years of the ninth century. There is a strange error in the reading of this plate from *Liber differentiarum* of S. Isidore of Seville, where the grammarian is made to distinguish "Inter uterque et utriusque: uterque de duobus dicimus; utriusque de lunis, aut pluribus, ex utraque *præpositus*." It is manifest that we should, in this passage, for *lunis* read *binis*, and for *præpositus* of the MS. (by inadvertence) read *præpositi*. A page of Caroline minuscule writing, of a century later, from the end of the same manuscript, is of interest as exhibiting two late Rustic alphabets; but the value of the page is somewhat marred by an unfortunate fold in the vellum, which hides several letters. The "Orationes," which are contained in it, appear to be a kind of *cento* of lines selected from the Book of Psalms, and, like them, are arranged in two versicles by a break about the middle of the line, the second half of each being generally of a responsive or expletory nature. The Visigothic handwriting and interlaced ornamental capitals of the early tenth century, as indicated by the succeeding plate, are of an ordinary type; but curious combinations of letters, one of which is generally *t*, occur. Perhaps the most interesting of all the plates is that of the Boulogne Aratus, placed about A.D. 999 in point of date, written in irregular uncials mixed with Rustic letters, and illustrated with zodiacal figures evidently derived from late classical models. These may be profitably set side by side with the Aratus in the British Museum, which a scholar of a former age dated many centuries further

back than the exacter scholarship of to-day will allow.

The part concludes with four most characteristic examples of native English styles. The eleventh-century freehand outline from Tiberius c. vi.—one of the matchless gems of the Cottonian Library. Two gorgeous pages from Arundel MS. 83 in the British Museum, of the year 1339, where the illuminator's colours and gold are translated by the autotype process into delicate engravings, with an infinite variety of depths and tones of shadings. And, last of all, the Harley Chaucer (No. 7334) of the early fifteenth century, where the gradual decay of the art of the miniaturist is only too apparent, although the ornamentation is not wanting in a certain grace of design which indicates the education of the artist upon the finest previous models.

#### NEW FRENCH NOVELS.

- La Fille Élisa.* Par Edmond de Goncourt. (Paris, G. Charpentier.)  
*La Bossue.* Par Jules Dautin. (Paris, Dentu.)  
*La Petite Rose.* Par Champfleury. (Same publisher.)  
*Cyrille.* Par Louis Ulbach. (Paris, Calmann Lévy.)

*La Bâtarde.* 2 vols. Vol. I. *La Maîtresse du Maître.* Vol. II. *Jeanne et Madeleine.* Par Xavier de Montépin. (Paris, Dentu.)

THE English visitors who flock to Paris at Easter cannot be congratulated upon the quality of the supply of novels which they have found. Those who care for that kind of literature will already have read M. Zola's novel. Of the novels which came out at the same moment, but which attracted less attention, we name a few above, but the first upon our list is a direct imitation of 'L'Assommoir,' which has had an extraordinary success within the last few days. 'La Fille Élisa' is the life of a common street-walker, told in language as loathsome, and at the same time as wanting in all allurement, as the life which it describes. The book has succeeded through its subject in obtaining an enormous sale, but we should imagine that the pleasure-seekers who have bought it will regret their purchase when they discover the vicious monotony of its pages. The author, following M. Zola, has a preface in which he describes his book as "austere et chaste."

'La Bossue' is an old-fashioned novel of a conventional type, with an improbable plot; 'La Petite Rose' a pretty story enough, but rather spun out, and "thin." 'Cyrille' is neither better nor worse than 'La Bossue,' but is a commonplace novel on that commonplace theme—the life and sorrows of a bastard. In the two parts of 'La Bâtarde' M. Xavier de Montépin is as stilted as is usual with him. His characters live and move in an atmosphere of sham romanticism, as unlike the real life of any age that ever was or ever will be as is a stage fight unlike a real one. M. Xavier de Montépin is an incorrigible offender, and we have no hope whatever from his future.

#### BOOKS FOR CHILDREN.

- Great St. Benedict's: a Tale.* By Elizabeth Thomas. (Shaw & Co.)  
*Little Madeleine: a Story for Children.* By Sarah M. S. Clarke. (Edinburgh, Oliphant & Co.)  
*A Child's Corner Book, Stories for Boys and Girls.* By Richard Rowe. (Edinburgh, Nimmo.)  
*My Godmother's Stories from Many Lands.* By Eleanor Louisa Hervey. (Washbourne.)  
*Ininstinct or Reason? being Tales and Anecdotes of Animal Biography.* By the Lady Julia Lockwood. (Reeves & Turner.)  
*The Little Head of the Family.* From the French of Mdlle. Zénaïde Fleuriot. (Marcus Ward & Co.)

'Great St. Benedict's,' from the first page to the last, reads more like truth than fiction;

and very interesting it is throughout. The characters are well drawn. The old maiden lady, with her learning, and her commentary on the Book of Job, and her strange lonely old house in the tanyard, is clever and characteristic. The gradual growth and development of the character and noble nature of Dorothy Shelley is well worked out. But the real purpose of the book is to call attention to the system of out-patient relief in the great London hospitals.

'Little Madeleine' is a translation or adaptation from the French. It is well done. The greater portion of the story is bright and characteristic: that grand creature, the Persian cat "Joli" is a hero in himself. The end of the book is not, however, so satisfactory as the beginning, and we cannot help suspecting that the original must have suffered either in its adaptation or by curtailment, for the conclusion has neither the crispness nor the spirit of the commencement. Still it is a pleasant story about a poor little French girl. Monsieur and Madame Pichet, the baker and his wife, are given with real French drollery.

The stories in the 'Child's Corner Book' are good, and children and grown-up people, too, will read them with interest. The "Pet Polyanthus" is our own favourite, and it may teach young readers the value and the beautifying influence of most homely flowers. Most of the children's books of this year turn more or less on life amongst the very poor, and upon the way in which children who are more comfortably fed and housed may, by thoughtful good nature, help those who have few pleasures and still fewer comforts, a most useful lesson, that cannot too early be instilled into young minds; but we have some misgivings lest the close imitation of speaking and spelling as it is amongst the poor may not be a source of trouble to careful mothers and governesses. Would it not be possible to keep the phraseology, yet avoid the phonetic spelling?

Mrs. Hervey's book is a collection of short stories, anecdotes, and apogées on various topics, delightfully told, and strung together by a connecting thread of observations, questions, and general talk from the godchildren to whom they are narrated. It is an excellent volume.

If her anecdotes are authentic, and if the evidence for them has been well sifted, Lady Julia Lockwood deserves the thanks of all who love cats, dogs, and other animals. Strange as some of these tales are, they are not incredible, to those who know the high development of instinct or reason to which animals may attain, when treated well by those to whom they belong. Animals show the sort of company they keep quite as much as human beings. The illustrations, in imitation of rough pen-and-ink sketches, are quaint and amusing.

'The Little Head of the Family' is an excellent story, which has been extremely well translated. We are inclined to believe that it is as pleasant and spirited in English as it was in the original French, which is great praise, for it requires a good deal of skill as well as knowledge to make a translation acceptable. "The little head of the family" is a young boy, who, reduced by the death of the father from affluence to poverty, endeavours bravely to take his father's place towards his two sisters. The description of the characters of the three children, their life with their aged grandfather at Clos-Joli, the trials and temptations of the country school, are all given with vividness and delicacy. If, however, the school at Gauzinierre be a specimen of the French village schools, a "School Board" would find much to amend! The vignettes at the head and the end of each chapter are pretty and clever; the full-page illustrations are less remarkable.

#### OUR LIBRARY TABLE.

In a little volume of some hundred and seventy-five pages, the Rev. C. W. Bardsley, the son of the present rector of St. Ann's Church, Manchester, has narrated the early history of this—to Manchester folk—well-known building, in a manner that will commend itself to a very large class of readers.

Without claiming to be more than a compiler, and deprecating the title of a "professed antiquary," he has left nothing unsaid that should be said, and has availed himself of all possible sources of information to render his Memorials as complete as possible. Writing to correct two popular errors, one of which ascribes to the clergy and congregation of St. Ann's a strong anti-Jacobin feeling, whilst the other describes the church as a famous non-juring one, Mr. Bardsley shows how the truth lies between these two extremes, and proceeds to trace the true history of its foundation, and the lives of its three earliest rectors. Founded in 1712, St. Ann's Church is the second oldest in Manchester, and, situated as it is in one of the most fashionable squares of that murky city, it is probably as well known as the Cathedral or "the Old Church," as the natives still delight to call it. When Manchester was "invaded" by the forces of the young Pretender in 1745, no scene is probably more familiarly known than the one in which the hurried burial of the second rector of St. Ann's was attended by some of the rebel officers who had just then entered the town, and who stood uncovered round the grave. In narrating the lives of the Rev. Nathaniel Bann, the Rev. Joseph Hoole, and the Rev. Abel Ward, the first three rectors of this church, the author, in fact, describes the history of Manchester during the last century, from the time of the Old Pretender's invasion, in 1715, to the threatened French invasion in 1793, and has contrived to give a vivid picture of the gradual growth of this greatest of all manufacturing cities. These Memorials are not continued into the present century; but a chapter on the foundation and early history of the Sunday-school movement in Manchester will probably find many readers. Mr. Bardsley quotes an interesting letter from Robert Raikes, of Gloucester, to Col. Richard Townley, of Manchester, which appeared in Harrop's *Manchester Mercury* in January, 1784, and which contains many valuable details of the manner in which the idea of Sunday schools first originated. This little book may be cordially recommended, not only to Manchester men, by whom it is sure to be appreciated, but to those who, perhaps knowing Manchester only as it is now, will not grudge a few shillings to hear of it as it was in days gone by, and to read an interesting story well told. The publishers are Messrs. Simpkin & Marshall.

We have on our table *Easy Selections adapted from Xenophon, with a Vocabulary, Notes, and Map*, by J. S. Phillpotts and C. S. Jerram, M.A. (Clarendon Press).—*A Primer of Chemistry*, by A. Vacher (Churchill).—*Saint Bartholomew's Hospital Reports*, Edited by J. Andrew, M.D., and A. Willett, Vol. XII. (Smith, Elder & Co.).—*Incidents in the Biography of Dust*, by H. P. Malet (Tübner).—*An Introduction to Political Economy*, by A. L. Perry, LL.D. (Low).—*The Commentaries of C. Julius Caesar: The Civil War*, edited by C. E. Moberley (Clarendon Press).—*Genealogical Memoirs of the Family of Sir Walter Scott, Bart.*, by Rev. C. Rogers, LL.D. (Royal Historical Society).—*Twice Defeated*, by R. Edwards (Lippincott).—*Friends till Death, and other Stories*, by H. Streton (King).—*The Frau Domina*, from the German of C. von Glümer (Boston, Lockwood & Co.).—*The Faggot*, by C. Tylor (Harris & Co.).—*Hoho and Haha*, by S. Novello (Ward, Lock & Tyler).—*Between the Bells*, by J. Palmer (Hamilton, Adams & Co.).—*Echoes of Foreign Song*, by the Author of 'A Month in the Camp before Sebastopol' (Longmans).—*Stormsworth*, by the Author of 'Thy Gods, O Israel' (Washbourne).—*Poems, Epigrams, and Sonnets*, by R. E. Warburton (Pickering).—*Faded Flowers*, by Ricordo (Blackwood).—*German Gems in an English Setting*, Translated by Jane Mulley (Weimar, Böhla).—*The Confessional*, by W. Brockie (Sunderland, Brockie).—*The Prophets and Prophecy in Israel*, by Dr. A. Kuennen, Translated by Rev. A. Milroy, M.A. (Longmans).—*Ruling Ideas in Early Ages, and their Relation to Old Testament Faith*, by J. B. Mozley, D.D. (Rivingtons).—*Through Nature to Christ*, by E. A. Abbott, D.D. (Macmillan),—

*Sermons*, by P. G. Medd, M.A. (Rivingtons);—*A Discourse on Truth*, by R. Shute, M.A. (King).—*The Orthodox Doctrine of the Church of England*, by Rev. T. I. Ball (Rivingtons).—*The Inductive Method of Christian Inquiry*, by P. Strutt (Hodder & Stoughton).—*Christ, the Teacher of Men*, by A. W. Pitzer (Lippincott).—*Les Aliments*, by A. Vogl, Translated by Ad. Focillon (Paris, Rothschild).—*Le Télégraphie Terrestre-Sous-Marine Pneumatique* (Paris, Rothschild).—*Nouveau Voyage en Orient*, by A. de Lamartine (Paris, Lévy).—*Théorie Nouvelle de la Métrique Arabe*, by M. S. Guyard (Paris, Leroux).—*Bilder aus Oberägypten, der Wüste, und dem Rothen Meer*, by C. B. Klunzinger (Stuttgart, Levy & Müller).—*Geellschaftliches und Privat-Eigenthum als Grundlage der Socialpolitik*, by U. Samter (Leipzig, Duncker & Co.).—*Oseiris, Weltgesetz in der Erdgeschichte*, by C. Badenhausen (Hamburg, Meissner).—*Die Demokratie*, by J. Schvarez (Nutt).—*and In Solitudine Carmina*, Vol. I. (Messina).

#### LIST OF NEW BOOKS.

*Theology.*  
Lang's (Rev. R.) *The Open Fountain*, 12mo. 1/6 cl.  
Taylor's (Rev. W. M.) *Peter the Apostle*, cr. 8vo. 6/ cl.  
*Fine Art and Archaeology.*  
Fergusson's (J.) *Short Essay on the Age and Uses of the Brochs, &c., of the Orkney Islands*, 8vo. 3/6 cl.  
*Geography.*  
Sterndale's (R. A.) *Seone, or Camp Life on the Saptura Range*, 8vo. 2/ cl.  
*Philology.*  
Rhys's (J.) *Lectures on Welsh Philology*, cr. 8vo. 12/ cl.  
*General Literature.*  
Lewis's (Sir G. C.) *Use and Abuse of some Political Terms*, 6/ cl.  
Punch, New Library Edition, Vol. 15, 4to. 2/ hf. bd.  
Scott's (Sir W.) *Waverley Novels*, New Library Edition, Vol. 12, 8vo. 8/ cl.  
Winslow's (F. E.) *Poor Man's Best Friend*, 12mo. 2/ cl. limp.

#### HINDUSTANI LITERATURE.

PROF. GARCIN DE TASSY has published his Annual Review of the progress of the Hindustani language and literature during the past year, and it is fully equal in interest to any previous one. This series, indeed, forms a most valuable collection, and contains a mine of useful information for all those who are interested in the advance of education in India. Among the many interesting details given in the present Review, we may especially mention the proposed Hindustani version of the Vedas, which is to be published by the A'rya-samaj or A'ryan Society in Bombay; and the publication of the Yajur Veda with a Hindi commentary, in two quarto volumes, by Guiri-prasid, Rāja of Besma. One of the sections is devoted to the native newspapers. The Professor gives a list of nearly forty new Hindustani journals, many of which are widely circulated, and, as a native writer expresses it, "pass current from street to street and from house to house." He extracts an interesting article from the *Cup of Jamshid*, a newspaper printed at Mirat, which complains of the bitter tone sometimes adopted by the English newspapers against the native press. "These journals flatter themselves that they alone are the true thermometer of progress and decline, and deny this privilege to the native journals; but the journals of India laugh at their railing. They have shaken off their carelessness and indolence, and profit by the liberty which the government gives them; they say freely what they think, and refute the unjust charges of which they are the object. . . . The English journalists ought to consider the native journalists as brethren, and live in peace with them, like the two eyes in the same face. Otherwise the Indians will use reprisals, and no one can blame them if they do."

Another section gives an interesting account of the numerous literary and political societies formed in different parts of India. We find mention of associations formed at Alighur, Kasur near Lahore, Kangarh, Muzaferpur, Allahabad, and Hoshangabad; some of them propose to establish public libraries, which will indeed be a most admirable and hopeful project.

An Appendix gives the names of nearly nine hundred Hindustani poets, who are not mentioned in the Professor's copious history of Hindu-

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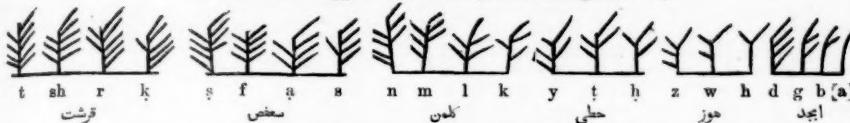
XUM

stani literature. They are taken from a *Tazkira* by Nassakh, recently published at Lucknow. Happily many of them have probably never written anything beyond a few fugitive verses; but the list would be certainly alarming, if there were any fear of many of their works being brought to England.

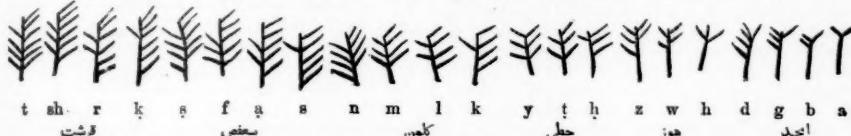
#### THE OGHAM CHARACTER.

THE revival of interest in the "Ogham" character, which the last generation attributed to the quasi-mythical Tuatha de Dannan, and which Dr. Graves, Bishop of Limerick, has very justly reduced to the rank of a comparatively-modern cryptogram, makes me hope that these lines will not be without interest to your readers.

EL-MUSHAJJAR applied to Arabic (read from right to left).



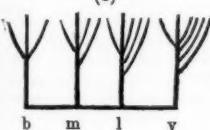
EL-MUSHAJJAR applied to old Persian, or Pehlevi (read, as above, from right to left).



The late Mr. Petrie, of Kirkwall, who kindly accompanied me to Maes-Howe, applied the "Mushajjar" with complete success to the

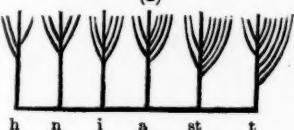
"Futhorc" or old Scandinavian Alphabet, so called, like "El-Abjad," from the letters which begin it.

(1)

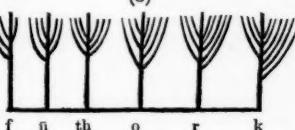


ICELANDIC.

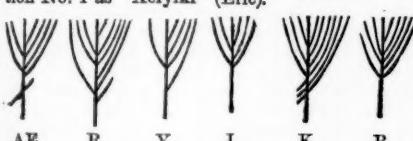
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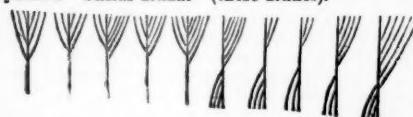
(3)



Acutely remarking that one of the "trees" had a cross-bar which does not appear in the others, Mr. Petrie determined it to be the Key of the Cypher, representing the first letter A, or the diphthong AE. He was thus able to read Inscription No. I as "Aeryikr" (Eric).



The second, in which the branches to the left of the stem-line are bent downwards, instead of upwards, was equally amenable to treatment, and yielded "Thisar Rúnar" (these Runes).



This is a Rúnar

The subject acquires a permanent interest at the present moment when Dr. Samuel Ferguson is editing, for the Royal Irish Academy, a series of Ogham inscriptions. I see nowhere in the papers which notice the publication, the least allusion to El-Mushajjar, and I venture to hope that the *Athenæum* will render such neglect unpardonable.

RICHARD F. BURTON.

#### CHAUCER.

April 2, 1877.

THE first sentence in Mr. Furnivall's lively attack on my article on Chaucer in the "Encyclopædia Britannica" rather took me by surprise. "When my friend Mr. Skeat and I," Mr. Furnivall

Of the Limouna or Lim Rúnar, i.e., limb or branch-Runes, also called "Palm Runes," I have already treated in "Ultima Thule" (I. 285-7); and the mob of gentlemen who criticize with ease has not, in a single case, at least that came under my notice, remarked the curious discovery of a Scandinavian *graffito* in an Arabic character. It is evident that this alphabet, called by the Arabs El-Mushajjar (مشجّر), or the tree-formed, explains not only the branch Runes, but the once mysterious Ogham.

Subjoined is the scheme, which is double; that applied to Arabic affecting the base-line, which the Persian ignores. In both cases the ancient order of the letters, corresponding with the Hebrew and still used, under the name of El-Abjad, for chronograms, is preferred to the modern or longer list.

Mr. Furnivall's forgetfulness is worth mentioning, because it throws light upon the spirit of his letter. He professes to prove that in the aforesaid article I have "imagined my facts, my arguments, and my conclusions"; and in support of this position he adduces—what? The flaw which, in Mr. Furnivall's opinion, "turns my whole article into a practical joke," and makes the "Encyclopædia" "a dangerous rival to *Punch*," is that I spoke of Chaucer's father as being abroad with Edward the Third's army in one expedition when really it was another. So easy is it to tickle these light-hearted antiquarians! There is a joke of an equally delicious description in Mr. Furnivall's own letter, no doubt put in for his own private amusement. "Mr. Minto . . . annihilates one hundred and thirty years. He takes the 'Court of Love,' which Mr. Skeat and I have shown . . . is near the end of the thirteenth century, and decides that it is Chaucer's, soon after the middle of the fourteenth century." How many years does Mr. Furnivall, young fellow that he is, here annihilate?

All the other points on which I "confuse chronology" and "mix genuine works with spurious" are matters of opinion, in which I do not agree with Mr. Furnivall, with all my respect for his authorities. I have given my reasons twice over, in my book and in the "Encyclopædia," for not agreeing with Mr. Furnivall, and I shall not trouble you by repeating them. Suffice it to say, that they are not the reasons Mr. Furnivall puts into my mouth in his lively letter, as anybody who is interested in the question may see by comparing them.

One thing I may be allowed to say—that I am perfectly open to conviction as regards the authorship of the "Court of Love." I am simply in this position, that I have not yet seen any evidence against its being Chaucer's which seems to me to be conclusive. I hope I shall lose neither my memory nor my temper if Mr. Furnivall should prove that it was written in the latter end of the nineteenth century by himself and Mr. Skeat. It matters very little either way; it does not affect Chaucer's position in literature, nor any critical judgment on the character of his mind or the qualities of his poetry.

W. MINTO.

#### A MS. OF DANTE IN THE BODLEIAN LIBRARY, OXFORD.

St. Edmund Hall, Oxford.

In the *Athenæum* of August 21st, 1875, it was announced that Dr. Greg. Palmieri, of Rome, while studying the valuable collection of MSS. of Dante in the Bodleian Library, had discovered in one of them the following six *terzine*, which occur after line 90 of canto xxxiii. of the *Inferno*:

Quando cusi parlato latifita  
guarday dalaltra canto evidi un fricto  
Io qual plangea tremido la corgia;  
Eto li hidisi perche setu costi facto  
Io te cognosco ben che se luccese  
qual fallo ti recco cussi conficto  
Et egli ame poy che tu say mi onfeso  
perche pur mi molestia via tua via  
se torni may insu nel bon paese  
Io no mi partiro aldi disto pri  
seno mi conti perche se qua dent  
che no po esser senza gran follia  
Poy che ti place dico for talento  
che per longano chio sigrandi usay  
chal populo ion mosi atradimento  
Lonterno mi receive sempre may  
vane eno portar dime ambaicista  
perche qus dentro tu trovato may

These lines had never been noticed before, and, as far as Dr. Palmieri's subsequent researches have gone, they have not been found in any other MS. He informs me that he has already examined more than a hundred MSS. in search of them, including all those in the Bodleian and British Museum Libraries, and those in the magnificent collection of Lord Ashburnham. Even granting that the fragment may be a forgery (which seems most probable), yet its antiquity imparts a certain interest to it. I will first describe the MS. in question, and then add a few remarks on the fragment itself.

The MS. is that which is marked 103 in the Italian Canonici Collection of the Bodleian Library, and numbered 489 in the catalogue of

Colomb de Batines. It is written in what is technically known as the mezzo-tondo\* character, and bears the date of its completion thus : "Finito 15 Feb., 1443."

It is described by the late Dr. Barlow as "carefully written." This may be true as regards caligraphy merely, but in more important respects it is very careless and inaccurate, e.g., 1. In at least two places whole lines are omitted, in one instance, two lines (Inf. xxiii. 9, 10), and in another three (Par. xv., 17-19). In both cases, the rhymes are of course interfered with, and in the former the symmetry of the *terzine* to the eye is broken also. 2. Some lines are quite confused and unintelligible, of which one sample may suffice. The well-known line

Mi prese costui piacer si forte—

appears as

Mi prese costui mi de la persona.

Other similar cases occur. 3. Though it would be an anachronism to look for anything like consistent orthography till a much later date (Witte admits in his Prolegomeni, that he abandoned, after trial, any attempt at settling the orthography as well as the text of the poem), yet, in this MS., the variations of the spelling and the divisions of the words are so arbitrary and unintelligent as to leave in my mind no doubt whatever, when combined with other considerations, to be stated presently, that the MS. was written from dictation.

II. On the other hand, it is important to note that the MS. is evidently derived from a good source, and its readings in disputed passages are, on the whole, remarkably good. In addition to various well-known places in which I have generally found the primitive readings (as judged by Witte's last and most carefully-constructed text), I examined the twenty test-passages in Inf. canto iii., given by that distinguished scholar in his "Dante Forschungen." The result was that, in sixteen or seventeen of them at least, the MS. contains the best attested readings.

III. I will now explain briefly the grounds on which I feel confident that this MS. has been written from dictation, a point which is not without significance in reference to the fragment before us.

1. As I have already noticed, the spelling varies beyond reasonable limits, and in a manner which I think would be explained by the varying pronunciation of the dictator and the occasional mishearing of the scribe, who, by the way, seems to have been quite indifferent to the sense of what he was writing. The same word is often not only variously spelt—though this is not, of course, uncommon in MSS., and even in early printed books—but also in a manner which would seem to be explicable on the supposition of slightly varying or misunderstood pronunciation reproduced phonetically by an unintelligent amanuensis, e.g., *costi*, *cossi*, and *cussi* occur indiscriminately; so also *gente* and *giente*, *gentile* and *gientile*. So *o* and *u* are interchanged *passim*, e.g., *tua* and *toa*, *ombra* and *umbra*, *cul* and *col*, *cun* and *con*, &c. Words like *cosa* and *riposa* are sometimes written *cossa* and *riposa*, when the reduplicated *s* perhaps represents the misunderstood pronunciation of the open *o*. Also double consonants are indiscriminately introduced, e.g., *cotalli*, *cicillia*, &c. while on the other hand the reduplication, when it should have occurred, is often neglected, e.g., *pasa*, *rato*, *tore*, *venimo*, *spesa*, &c. (for *passa*, *ratto*, &c.).

2. The false spelling frequently has an obviously phonetic origin, and is thus not seldom wholly unintelligent. This is remarkably the case, as might be expected, in unusual words and expressions, e.g., "disvul ciò che vuole" (Inf. ii., 37), appears as "di su vol ciò che vole":—"Che so quando desidera sogno," appears as "Cognosando," &c. Inf. xxiv., 100, is a curious instance

of hopeless confusion. The line is "Nè O si tosto mai nè I si scrisse." Here, we read "Ne io si tosto may ne iscrise."

3. The divisions and fusions of words, as well as the spelling, are often merely phonetic, and consequently absurd and unmeaning, e.g., "ma sale" for *m'assale* (Inf. iii., 93), "edi bater" for *e dibatter* (Inf. iii., 101), "edi ragona" for *e d'Arragona* (Purg. iii., 116), "non va corgite" for *non v'accorgete* (Purg. x., 124), and so on.

4. We may even recognize sometimes, I think, in the phonetic spelling, a trace of the deliberate and syllabic utterance which for distinctness' sake a person dictating would be likely to adopt. This might account for the unmeaning reduplication of consonants already cited; and for the curious distortion of unfamiliar words, generally in the way of expansion, which would naturally result from an exaggerated distinctness of pronunciation; perhaps also for the common insertion of *i* in such words as *volgiera*, *rugieran* (Par. xxvii., 144), *legie*, *legiemo*, &c., where, as in other cases, the parasitic *i* seems to represent the pronunciation of the reduplicated consonant. This last-named peculiarity, however, is not uncommon in other MSS.

5. It occurred to me further that the phonetic peculiarities of spelling might, if this theory of dictation were correct, lead to an inference as to the district of Italy in which such dictation probably took place, and consequently to the direction in which related MSS. might most probably be looked for. Dr. Palmieri writes to me : "This MS. was written in the Venetian provinces." I am not aware of the reasons which have led him to this conclusion, but I believe the following peculiarities would point to the locality indicated :—

(i.) The softening of *c* in such words as *baciare*, which appears as *basiare* in all cases where this word or its derivatives occur. Similarly we find "brusciato" for *bruciato* (Inf. xvi., 49); and (ii.) again, the softening of *cc* into *z* [or *ç*] with cedilla, as *z* is commonly written, e.g., "*ç'acara*" for *zanzara* (Inf. xxvi., 28); "*çauora*" for *zavorra* (Inf. xxv., 142) &c.; for instance, "*fazia*" for *faccia*; "*tazio*" for *taccio*; "*brazo*" for *braccio* (sometimes), and "*abbrazi*" for *abbracci*. (iii.) *Sc* is softened to *s*, e.g., "*sympa*" for *scimia* (Inf. xxix., 139) and "*siocie*" for *sciocche* (Inf. vii., 70). (iv.) Perhaps such a form as "*lucesse*" for *Lucchese* in the fifth line of the fragment printed above might be adduced. (v.) I believe, too, the comparative neglect of the reduplicated consonants (above referred to) is characteristic of the Venetian provinces. (See Blanc's "Grammatik der Italiändischen Sprache.") These, however, are points on which I speak under correction and with much hesitation.

Now as to the bearing of this on the fragment before us. In the first place, whether genuine or not, it is at least as old as 1443. It is, however, almost certainly older, for (1.) there is no mark or indication of interpolation in the MS. This is not, of course, conclusive, but *valeat quantum*. (2.) The passage is already corrupt, and to a great extent unintelligible, and consequently can scarcely have been introduced for the first time in its present form. (3.) The writer of this MS. does not seem to have taken enough interest in his work to have deliberately interpolated a passage. Such interpolation, it must be remembered, would involve considerable trouble and some ingenuity, on account of the *intrecciatura* of the rhymes at the beginning and end of the passage. I would not, however, be too hard on the writer for having apparently played a very passive part in the work of transcription, as literature has probably suffered much less from men of his class than from the ὄτρηποι θεράποντες, who were ever on the alert to introduce so-called emendations. (4.) If the theory of dictation be true, it will follow that some previous MS. (and that apparently one of respectable lineage) contained the passage. It may, indeed, be urged that the considerations adduced above are compatible with the theory of a conscientiously-precise copying (without dictation) of an existing MS. with all its defects. This, however, would give us a still higher antiquity for

the fragment, as the same arguments would serve to prove that the MS. copied was itself written by dictation from one still older.

We may fairly, then, assign to this fragment at any rate a higher antiquity than the date of the present MS. Moreover, dictation being generally adopted for the purpose of the multiplication of copies, it seems likely that a careful search of some of the less-known libraries of north and north-east Italy might discover the existence of these lines elsewhere, in contemporaneous, if not in older, Codici, and thus throw some further light upon their origin.

It may be worth while, before concluding, to offer a conjectural restoration of the passage, and to add one or two remarks on points of especial difficulty. The following is, with some hesitation, suggested :—

Quando cosi parlato . . . (?)  
Guardai dal altro canto, o vidi un frutto (?)  
Lo qual piangea tremando la corata.  
Ed io gli dissi, Perchè se' tu costi titto?  
Io te conosco ben, che sei Lucchese.  
Qual fatto ti recò così confitto?  
Ed egli a me : Perchè tu sai mie offese  
Perchè più mi molesti? Va [alla] tua via,  
Se torni mai insù nel buon paese.  
Io non mi parti, gli dissi, pria  
Se non mi conti perché se' qui dentro,  
Che non può esser senza gran follia.  
Poichè ti piace, dice fuor talento  
Che per l'inganno ch'io al grandi usai,  
Che al popolo sommisi a tradimento,  
L'inferno mi riceve sempre mal.  
Vanne e non portar di me ambasciata,  
Perchè quā dentro tu trovato m'hai.

It is obvious that there is some corruption in the word "latraffita," in the first line. The termination should be "-ata," to rhyme with "Brigata," on l. 89 of the Canto. This might, indeed, be urged as affording the strongest suspicion of interpolation. But such an argument is very much weakened, if not destroyed, by the consideration that the rhyme is equally inconsistent with "la corata," which follows in the fragment itself. It is probably, therefore, only an accidental error on the part of the amanuensis. The MS. contains many similar examples of carelessness. But, apart from the question of rhyme, there is nothing in the context to account for the feminine epithet, "latraffita." It has occurred to me whether, perhaps, some such words as "l'altra fiata" may be disguised therein; but I must confess to be unable, even so, satisfactorily to reconstruct the passage. Dr. Palmieri suggests either (1.) "Quando cosi parlò la travagliata," or (2.) "Quando cosi parlato, la travata guardai," &c., interpreting the first three words as intended to be equivalent to the formula—*ώς ἀρα φωνήσας*. But, in the former emendation, it does not appear to whom "la travagliata" can refer; and in the latter, "la travata" (unless I am mistaken) is surely somewhat prosaic, and also out of place in this context. Further, it would be very difficult to say to what, or to whom, "parlato" refers, as the verses before afford no clue to it. It looks suspiciously as if the interpolator supposed that the preceding apostrophe to Pisa had been a speech actually made by the poet. These difficulties seem to me to be much stronger indications of interpolation than the mere break in the rhyme. The next line, however, presents the strongest evidence not only of interpolation but of clumsy and tasteless interpolation. For, apart from the taste of such an epithet as "fricto," it would be quite out of place in the ice-regions of the Tolomea.

On the whole, then, I think there can scarcely be a doubt as to the spuriousness of this passage. My apology for saying so much about it must be that its undoubted antiquity lends it some interest. Moreover, there is a touch of pathos not altogether unworthy of the master's hand in the three concluding lines; and there is also a certain ingenuity in the characteristic air of mystery with which the brief interview closes, recalling (though, indeed, *longo intervallo*) the abrupt termination of the narratives of Francesca, La Pia, and Ugolino, and still more closely that of the mysterious suicide at the end of Inferno, canto xiii. Dante is not, however, generally so considerate in gratifying

\* In Vulg. Elog. I. 14, Dante gives "corada" as an example of Romagnese dialect; "corada mea proferant blandientes."

\* It may be worth while to note that, among the fac-similes of MSS. given in Dr. Barlow's "Contributions to the Study of the Divina Commedia," there is one purporting to be of this MS., "103 Bodleian." The character, however, is not mezzo-tondo, and, indeed, it is there given as an example of the mezzo-gotico. As a matter of fact, the fac-simile belongs to an older MS.—No. 108, Bodleian—for which 103 is evidently a misprint.

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fyng the wishes of those whom he meets in this part of his pilgrimage (e. g. Inf. xxxii. 109-111).

It may not be uninteresting to add that Dr. Palmieri has shown this fragment to Signor Fanfani, and other distinguished Italian Dantofili, who unhesitatingly reject it as spurious. Also, I have had the advantage of receiving a criticism of these verses from the well-known Prof. Carl Witte, probably the greatest living authority on such subject. He also kindly sent a conjectural restoration of the passage, corresponding in the main with that given above, which I had constructed with the help of some Italian friends, some of the readings, however, being due to Dr. Witte's suggestions. Having made bold to consult him on this and some other points, I received a very prompt and courteous reply to my inquiries, in which he expresses a very decided condemnation of these "versacci," as he styles them.

It occurred to me that this MS. might possibly contain other similar interpolations; but I have ascertained that such is not the case. I have lately heard from Dr. Palmieri that he also examined the MS. with a similar object, and with a like result.

Had the internal evidence not been so strongly adverse, and had one been able to believe in the Dantean authorship of these lines, we should, I think, have had a question of very considerable interest suggested to us. Ugo Foscolo, in his very suggestive and valuable, though rather prolix, Discorso, contends, and I venture to think successfully, for the theory that the *Commedia* was never published during the lifetime of its author, but that he kept it still by him, constantly re-touching it, and continually working in fresh allusions to recent events, under the guise of prophecies. Further, that in doing so he would frequently reject certain passages to make room for the fresh insertions, in order that the cantos might remain (roughly speaking) of nearly similar length. [This canto, for example, would be far longer than any of the rest, if this fragment were genuine. It would, in fact, contain 175 lines, being, even in its received form, the second longest in the poem, as it contains 157 lines, and is only exceeded by Purg. xxxii. with 160 lines.] If this were the poet's practice, might it not be possible, or even probable, that some of such fragments, once part of the poem, but afterwards rejected by the author, should have continued in existence? And, if so, it would not be improbable that some transcribers (as in the case of a certain period of MSS. of the New Testament) should adopt the practice of accumulating readings and passages that were originally alternative. I had at first a passing hope that these verses might have been one of such alternative and rejected passages. And I need hardly say what value we should attach to any fragment which might ever have been thought worthy by the "Altissimo Poeta" of being even temporarily enshrined in his immortal work.

E. MOORE.

#### Literary Gossip.

THE paper on "Popular Songs of Tuscany," with music, in this month's *Fraser*, is by Mrs. Ross, daughter of the late Lady Duff Gordon, whose "Letters from Egypt" are known to most of our readers. Mrs. Ross has for some years past resided in the neighbourhood of Florence.

The presentation of the Honorary Diploma to Dr. Schliemann by the British Archaeological Association will take place on the 11th inst., in the hall of the Institute of British Architects, 19, Conduit Street.

The scheme for lending books from the Library of Lambeth Palace to persons residing in the county of Kent has met with considerable favour, the clergy in particular having made many valuable suggestions. The chief difficulty, of course, lies in the secure trans-

mission and return of the borrowed volumes; but with the experience of the great circulating libraries as a guide, it will, we imagine, be easy to reduce this risk to a minimum. The opinion of corporate dignitaries on the whole subject is now being elicited, we hope with satisfactory results.

DR. ABBOTT'S new book on Bacon is to be called "Bacon and Essex." It will deal with Bacon's early career, and end with the execution of Essex.

A TRADE sale of the copyrights and stock of the late firm of Edmonston & Douglas has been held at Edinburgh. The sale realized about 5,000*l.*, which was considered satisfactory by the vendors. Amongst the chief lots were Taine's "History of English Literature," four volumes, which, with copyright and 219 copies, was knocked down for 570*l.*, and the "Historians of Scotland," which, with copyright, maps, and stock, realized 30*l.* Mr. Edmonston, who, on the dissolution of partnership, had bought the entire stock and copyrights of the late firm, retains Dean Ramsay's "Reminiscences of Scottish Life and Character" and several other works.

THE ceremonial of laying the foundation stone of the Shakespeare memorial building at Stratford-on-Avon will, we hear, take place on the 23rd of this month.

THE first English prose version of the "Gerusalemme Liberata" (slightly abridged), with the title of "Tasso's Enchanted Ground, the Story of the Jerusalem Delivered," is in preparation by Messrs. Hatchard, and will appear about the end of April.

WE are able to announce a final settlement of the affairs of E. Moxon & Co. By an agreement recently entered into, Messrs. Ward, Lock & Tylor have paid to the family of the late Mr. Moxon the sum of 1,000*l.*, and another sum of the same amount will be paid at the end of ten years. Messrs. Ward, Lock & Tylor further bind themselves to pay to the widow of the late Mr. E. Moxon or her representatives 250*l.* per annum. This is to continue for ten years certain, and beyond that period should Mrs. Moxon survive. By this arrangement Messrs. Ward, Lock & Tylor become the sole possessors of the business and goodwill of E. Moxon, Son & Co., with the sole right of using the name of that firm.

WE learn, from a communication made to the German Parliament, that 40,000 copies of the official history of the Franco-German War have been sold, and that the clear profits realized thus far, after paying the cost of printing and all other expenses, already amount to 15,000*l.* This sum it is proposed to devote to the promotion of military science. Almost equally great has been the success of a work of a very different description. Of the German edition of Karl von Scherzer's "Novara Expedition" no less than 29,000 copies have been sold, and translations in Italian and English were published besides. The official account of this expedition fills twenty-one volumes, illustrated with 229 plates and maps. Their production cost 25,179*l.*, and the sales of the scientific portions of the work only yielded 3,824*l.* About 400 copies were presented to learned societies and savants.

DURING 1876, 443 journals were published in Spain; 95 were political, 65 religious, 78

literary, 105 scientific, artistic, and industrial, and 100 were miscellaneous. The *Correspondencia de España* has the largest circulation, having circulated during the last year nearly twenty-one millions of copies, besides about two millions of extra sheets (supplements). Upwards of eleven millions of copies were sent to the provinces, whilst 9,700,000 were absorbed by Madrid. About 24,000 advertisements were inserted in the *Correspondencia* during 1876.

WE regret to have to record the death of Charlotte Frances, wife of Dr. Samuel Birch, which took place at the British Museum, on Monday last, after a long illness of upwards of twenty years. She was the daughter of Samuel Frederick Gray, author of "The Supplement to the Pharmacopeia" and other medical and botanical works, and the sister of the late naturalists G. R. Gray, F.R.S., and Dr. J. Gray. She made various etchings for different zoological and chemical works.

A PATHETIC record of the life and labours of Gustave Hempel, whose editions of the classics are world famed, appears in the Berlin *Börencourier*. Over-work and mental anxiety are declared to have been the cause of the renowned editor-publisher's death.

FROM the prison printing press at Brixton has been issued a list of the habitual criminals of England and Wales, for the years 1869-1876. It is printed by the prisoners themselves, and is designed chiefly for the use of the police. It contains the names and pseudonyms (*aliases*) of 12,164 criminals, one female having no less than fifteen of the latter.

MR. P. A. DANIEL's Introduction to the Parallel-Text edition of the quarto and folio of "Henry V.", prepared by Dr. Brinsley Nicholson and himself for the New Shakspere Society, will prove, by fresh evidence and arguments, that the quarto is only a mutilated and unauthentic version of the folio text.

WE regret to hear of the death of Mr. Henry Spicer, the senior member of the firm of Spicer Brothers, at the age of seventy seven. Under the Commissioners of the Great Exhibition of 1851, he and his firm took, it may be remembered, an active part in connexion with Messrs. Clowes in publishing the various catalogues of the Exhibition.

A COPYRIGHT translation of "Uarda," a novel that has been highly successful in Germany, is to appear in the Tauchnitz edition of German authors.

MR. WATTS has undertaken to paint the portrait of the Rev. H. O. Coxe, Bodley's Librarian, for which, as we mentioned last week, a subscription has been raised.

#### SCIENCE

*Log Letters from the Challenger.* By Lord George Campbell. (Macmillan & Co.)  
*The Cruise of Her Majesty's Ship Challenger: Voyages over many Seas, Scenes in many Lands.* By W. J. J. Spry, R.N. (Sampson Low & Co.)

"THE times are" indeed "changed" in the matter of accounts of voyages of ships of the Royal Navy. Time was, when all that was heard of vessel's proceedings was, that she had sailed from one port and arrived at another; and the receipt even of this in

formation depended on painfully uncertain posts. In the days of Capt. Cook scarcely a word appeared in the journals of the day, recording his proceedings and doings, from the time he left England until he returned; and in more recent times, not only has every officer and man been strictly prohibited from sending, directly or indirectly, any information to the public press, but in expeditions especially devoted to discovery or scientific research, private journals and drawings have been considered public property, a declaration had to be made that all such had been yielded up, a receipt being given for the same; the commander then examined them and extracted all he wanted; more than this, in some cases on scientific expeditions officers have unceremoniously been deprived of curiosities and articles purchased by them, on the plea that they were required for the public service, although it was doubted, and with much reason, if the public service ever benefited by the tax so levied.

But "the times are changed." The Challenger, one of Her Majesty's ships, fitted out at the public expense, certainly at the instigation of the President and Council of the Royal Society (as was one of Capt. Cook's expeditions, and also Sir James Ross's to the Southern Seas), but still a vessel of the Royal Navy, and therefore subject to all the rules and regulations affecting the same, is sent round the world on a purely scientific voyage, and from the day she leaves our shores, not only have we had telegraphic intelligence of her every movement, and been told the exact date at which she might be expected to arrive at the different ports, so that her letters and packages might be forwarded with the regularity of a mail; but it seemed as if almost every newspaper and journal had its special correspondent on board, who furnished accounts of all and everything done. Of course these accounts were most interesting, and from time to time we have given a *résumé* of the scientific work of the Expedition, deduced from the Commander's reports to the Lords Commissioners of the Admiralty, and printed by them for distribution to the scientific world. These letters and reports, however, could after all be considered but an outline to be filled in hereafter, when, with the work completed, and all the remarks and journals collected before them, those that were authorized to collate the whole for publication, would do so, and thus the whole history of the voyage would receive the *imprimatur* of the authority at whose command and on whose responsibility the Expedition was sent.

A "log" is an *official* record of the proceedings, or, more literally, the record of mileage passed over as ascertained by "heaving the log," to which is added, in terse sentences, the public acts and evolutions performed on board, without an individual opinion; but, badly as his book is named, Lord G. Campbell's volume is an interesting one, written with a free pen, evidently recording justly and accurately the impressions made on the writer at the time; and, although most of the places visited by the Challenger have been frequently described before, we are by no means wearied to read the delineations of the Sub-Lieutenant.

Lord George thus writes of the missionaries at the Fiji Islands:—

"The change is great indeed. A party of our officers made a boat excursion to the large island of Bau, where the king lives. They found him, dressed in a waist-cloth, lying on his face in a hut, reading the Bible. Not far off were the great stones against which they used to kill the sacrificial victims—battering their heads against them till dead. There, too, they saw a grand religious 'maki maki'; hundreds of men and women dancing, and singing New Testament verses, before Wesleyan missionaries, who, sitting at a table, received the money-offerings of their converts as they defiled before them dancing and singing. The strange influence which missionaries have over these natives was well shown by many of them coming to our party, begging for small change, begging for small change in exchange for silver Mexican dollars; they said they must give something at this maki-maki to the missionaries, and if they had no smaller change than the dollar, they would even have to give the whole heavy lump of silver, much, needless to state, against their will. I have no wish to burn my fingers by writing one word against missionaries, for my sympathies are all with them; but it is this kind of thing which naturally tells against them in the mind of a stranger visiting their 'fields'; tells against those flourishing statistics of theirs—statistics of souls gained and of money collected. Of the latter I have told you one little fact and of the former I can tell you another little fact which came under our eyes. In a village of, I shan't say what island, we saw a 'native teacher' (pupil of the missionaries) whip the villagers into a little chapel-hut, where accordingly they went, sat down, and sang hymns very prettily, and much, as you may imagine, to our edification, who had witnessed the physical suasion exerted on their skins beforehand."

Complaints are made, also, that they indulge too much in trade, and we cannot but come to the conclusion that the missionary work requires looking into, with a view to better organization, and also that so much sensational success should not be expected from the missionaries. One savage converted from cannibalism, polygamy, and thieving, and roused by conviction from a life of sloth and sensual indulgence to honesty, purity, and hard work, would do more to establish the success of a missionary to a thinking mind than a hundred hymn-singing hypocrites.

Here is a glimpse from a less known portion of the habitable globe, the Admiralty Islands:—

"While I was anchored close to the shore, waiting for the pinnace, two canoes came off to me, and the men gesticulated vehemently that I should come on shore and shoot. They all got into my boat under the awning, and one of them, good-looking fellow, was delighted with the soft palm of my lily-white hand, with my boots, my coat, and everything about me, over all which he purred and cooed as if I were a baby. When the pinnace arrived, we all landed, received joyfully by natives on the shore. Just within the woods, we found a high stockade, stretching along for some two or three hundred yards, about fifteen feet high, and quite open enough, I should say, for many spears out of a volley to get through. But it can be but for defence, and stretches only along the deep and landing side of the island. We all separated; two natives came with me, and inside the stockade, through which the path led, I met three women, who also came with me shooting. Two of them were oldish and ugly, the third was a sonnie young lassie."

The author is very fond of his Scotch word *sonnie*, which we can scarcely feel applicable to Pacific Islanders.

"They were much excited, pointing out the

birds, cowering away as I aimed and fired, but delighted as the birds fell. This nice girl was with me all the time, on which account she came to be known as 'Campbell's girl.' My girl, I must tell you, was slightly tattooed about her face, blue dotted lines around her eyes and cheeks, and also she, like most of them, would perhaps not have suffered by a slight scrubbing. One of us made signs to her that if she would come to the boat, we would beautify her with beads, and you should have seen the angry looks of the men. Crossly they told her to be off, and then, as angrily, an older woman snarled at them, stamped her feet, pointed a finger of scorn, pshahed and hissed like a veritable snake. Though apparently *bond fide* the property of the male sex, I fancy the inferior sex have much their own way here as elsewhere. My empty cartridge-cases were accepted as valuable gifts, my girl wanting them, but always intercepted by the men, until I insisted, and made her with her own dusky fingers take them from my lily ones, after which she jumped back in a very charming and coy manner—perhaps she thought—but I—as if she were stung."

Lord George is evidently much charmed with Japan, and his peep into that country is by no means the worst part of his book. His account of his journey to Nikkō from Yokohama is as amusing as it is interesting. Putting up for the night at the hotel of a large provincial town, they thought they would try a purely Japanese dinner, and ordered the best meal procurable.—

"In due time two mousmeees came in, carrying red-lacquered trays, on which are little basins and saucers full of all sorts of strange eatables. The girls kneel down, one before each of us, sit on their heels, arrange the dishes, and then all eyes and ears (somewhat embarrassing!) watch our slightest movements indicative of a wish. Mighty pleasant they are, these tea-girls, and more charming hand-maidens to wait on me I never could wish. I add with sorrow, that they were by far the nicest part of the entertainment. I cannot tell you what we had for dinner, only this I know, that I thought the meal, if not nasty, at least unsatisfactory. Not knowing what particular, of the many, dishes to commence with, I lighted on a small basin in which were—M. declares cockroaches! They may have been so, they may have been dried shrimps; who can tell? Not I; though I ate some. Then I tried another basin—a *chef-d'œuvre*, surely, this of Japanese cookery! In it, plain and undisguised, was a semi-circular section of a bamboo, a large black fungus, some shavings, and what else there was I forget. But need I say that the bamboo tasted like what it was—wood? or that the fungus like what it wasn't—old leather? and that the other things—well, never mind! Then I had a shot at another basin, chopped wood and vegetables floating in froth on the top of water—this I swallowed; and I finished up by a basin of rice, over which I cracked two raw eggs: this did for me, and I bade the mousmeees fly, lest I should eat them too in my hunger. Do you wonder at our taking food with us?"

These extracts are a fair sample of the style in which the book is written, and although there is no pretence to treating of matters scientific, the work cannot be read without a considerable quantity of information being gathered from it. The author, however, is evidently an inexperienced writer, and immensely long paragraphs run through the book; one, we notice, of seven pages, and several of five and four pages each. Of course the conclusion of such paragraphs have no connexion with the commencement.

There are but few inaccuracies in Lord George's narrative. There is, however, no reason for calling the island of Mactan Mac'an;

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and we should have thought he had served long enough in the Challenger to be able properly to describe an accumulator, which he calls "stout gutta-percha bands"; unfortunately, they are not *gutta percha*, nor are they *bands*. His description of the "Hydra" sounding instrument is almost equally at fault; and it is obvious that Lord George Campbell did not take much interest in deep-sea sounding.

We cannot award the same praise to the "Cruize of Her Majesty's Ship Challenger"; for while the Sub-Lieutenant's narrative is, at least, new and racy, the Engineer's reads as if we had known it all before. The language is not racy, nor, at times, grammatical; and we could almost imagine the author to have been one of the correspondents mentioned in the first part of this article, or that the book had been put together principally from the communications of those gentlemen. The very Introduction appeared familiar as we commenced reading it; and had there been inverted commas through the first page or two, we could have well understood that the paragraphs were extracts. Lacking these, we were at loss; but on referring to the pages of a periodical, now not in circulation (*Ocean Highways*, 1872), we found the paragraphs had been transferred, almost *verbatim*. Mr. Spry has been very particular in giving us little histories and descriptions of the places visited, which include such unfamiliar ones as Lisbon, Gibraltar, Porto Santo, Sydney, &c., and carefully adds a list of all the public buildings. One of the best accounts in the book is that of the author's visit to the gold-mining city of Ballarat, and the description of the quartz crushing, although not particularly novel.

#### A GEOLOGICAL CURIOSITY.

So modern a science as geology cannot be expected to count many bibliographical curiosities among its archives, nor does the intensely go-ahead nature of its workers lead to much study of the pre-scientific writings of early geologists. There are, however, lying undisturbed on the shelves of some of our libraries, a few works the interest of which to the geologist is purely bibliographical, but which are not necessarily on that account to be passed over. It may be admitted that, as a rule, we may not learn many useful facts from them, but we may, at least, generally gather much that is valuable in forming correct notions of the difficulties under which the founders of the science laboured.

Of these curious old geological books, not the least entertaining is a rare folio, now belonging to the Geological Society of London, to which it was presented not long ago by one of its oldest Fellows, Sir Walter C. Trevelyan, Bart., in whose library the writer first saw it.

The book is printed in Latin, and its title-page reads as follows (it deserves being quoted in full):— "Lithographie Wirzburgensis, ducentis lapidum figuratorum, a potiori insectiformium, prodigiosis imaginibus exornata Specimen Primum, quod in dissertatione inaugurali Physico-Historica, cum annexis corollaris medicis, auctoritate et consensu inclitae facultatis medicea, in alma eoc-francia Wirzburgensis universitate, praside Praenobili, Clarissimo et Expertissimo Viro ac Domino, D. Joanne Bartholomeo Adamo Beringer, Philosophiae & Medicinae Doctore, ejusdemque Professorre Publ: Ordin: Facult: Medicea h. t. Decano & Seniore, Reverendissimi & Celicissimi Principis Wirzburgensis Consiliario, & Archistro, Aulae, nec non Principalis Seminarii DD. Nobilium & Clericorum,

ac Magni Hospitalis Julianæ primo loco Medico, Exantlati de more rigidis Examini bus, pro supra medici laurea, annexisque Privilegiis ritè consequendis, publica litteratorum disquisitioni submittit Georgius Ludovicus Hueber, Heribolensis, A.A. LL. & Philosophie Baccalaureus, Medicinae Candidatus.

"In consueto auditorio medico.

"Anno M.DCCXXVI. Mense Mayo, Die xxiv.

"Prostat Wirzburgi apud Philippum Wilhelmi Fuggart, Bibliopolam Aulico-Academicum.

"Typis Marci Antonii Engmann, Universitatis Toypgraphi [sic]."

This wonderful title-page is a fitting introduction to the extraordinary contents of the work. In the first place be it known that the Georgius Ludovicus Hueber mentioned in it was in no way responsible for anything in the book. The great Beringer himself was the author of the disquisition, and he merely commissioned Hueber to use it as his Thesis for his Doctor's degree, a proceeding not likely to enhance our respect for the ancient ways of the University of Würzburg.

Next to the title-page come nine pages entirely taken up by the dedication to the Prince-Bishop of Würzburg. Here Dr. Beringer admits the sole authorship of the work, and gives a most amusing specimen of what could be tolerated in those days in the way of hyperbolic flattery.

Before entering upon the subject-matter of the book, it should be mentioned that it is embellished with a very gorgeous full-page frontispiece, which is symbolic of the wonders to come. In the centre is a conical hill, formed of Beringer's choicest specimens, and surmounted by an obelisk, bearing the Prince-Bishop's coat-of-arms, surrounded by flying cherubim or cupids. They may be the latter, for seated at different elevations on the hill of fossils are, in strange company, Apollo, four goddesses or muses, and Moses! In the distance is a view of Würzburg.

The rest of the volume consists of fourteen chapters of text and twenty-one plates, the whole forming a monument to human fallibility and to the especia' gullibility of Prof. Beringer.

Besides being Professor in the University of Würzburg, this unwise savant was physician to the Prince-Bishop, and a great collector of natural curiosities. We have no record of his personal characteristics; but we may fearlessly conclude, from the evidence before us, that Beringer was the very type of the enthusiastic collectors who have in all ages served as butts for satirists. Just the man on whom practical jokes would be played. Now a certain Rodrick, an ex-Jesuit, afterwards editor of the *Cologne Gazette*,—whether in fun or with malice prepense we know not,—set to work and manufactured a number of sham fossils of the most grotesque shapes,—bats with butterflies' wings, frogs, caterpillars, fantastic animals after the manner of Waterton's "nondescript," winged crabs, honeycombs, spiders and their webs, flowers, birds in full feather, stars, comets, the sun, the moon, human fetuses, &c., even letters of the Hebrew alphabet. All these "fossils" were carefully disseminated on and about a hill near the village of Eibelstadt by the crafty Rodrick, much in the same way as mines in the Far West are even now wont to be salted from time to time by unprincipled "promoters." Then students, more or less in the secret, came across the marvellous specimens, and hastened to take them to Dr. Beringer, the great authority on such matters. The poor man is said to have paid heavy sums for these unique fossils, and naturally more were found. The Eibelstadt hill seemed inexhaustible, just as, not many years ago, the great autograph forger furnished an apparently endless store so long as the ready purse of M. Chasles was open to him. At last the delighted collector went to the locality himself, and brought back in triumph the last of the precious monstrosities.

Then did Beringer find himself involved in endless discussions as to the origin of his newly-found relics. Many told him that they were artificial. This he indignantly denied, and that the whole world should be enabled to judge how

ridiculous such suppositions were, he had the most striking of his specimens engraved, and wrote the remarkable book which forms the subject of this notice. In the twenty-one plates, therefore, we see the result of Rodrick's inventive powers, which, if the engravings do justice to the originals, were decidedly greater than his artistic skill.

The subjects of Beringer's chapters give a good idea of the notions current at the beginning of the eighteenth century regarding fossils. Thus, he argues at great length to prove that his "zoilites, lithophites, and testaceans" are not the remains of early German heathenism, that they are not due to a plastic property of light, that they are not the result of the accidental presence of the germs of marine animals mixed with the vapours of the ocean and carried into the bowels of the earth by the rains, neither are they due to other germs escaping from dead bodies in a putrid state, and becoming united by a vivifying breath to the petrifying spirits (whatever that may mean). He then proceeds to show that those stones which are like marine organisms have not been carried bodily into the Eibelstadt hill by the waters, nor by the Deluge, nor through hidden passages of the globe, and that they have not been petrified. Lastly he disposes with great energy of the wicked supposition that his "idiomorphic" stones are the products of modern art, "as some persons have not feared to declare publicly by spreading abroad on the subject a host of fables and invented lies." (Chap. xii.)

Having thus taken up nearly the whole of his dissertation in showing what the Würzburg stones are not, he adds his conviction that they are to be attributed to Nature, and not to Art. He gives no particular reasons for his conclusion, but sums up in favour of his assertion somewhat after the manner of a certain European Academy of Sciences, the discussions in which are still wound up on one side or the other by a solemn declaration that "These things are so,"—a convenient way of closing an inquiry. In poor Beringer's case, however, triumph was very short. Scarcely had his book been published, in 1726, than a colleague of his, Deckhart, Professor of History, who had been privy to the hoax, and who probably thought that it had gone quite far enough for the credit of the University, made the unlucky author aware of the facts of the case. The feelings of the poor dupe may be imagined. His first step was to withdraw from circulation all the copies of his work that he could lay his hands on. This was wise, but he was weak enough not to destroy the suppressed copies, so that at his death they were sold to the bookseller, Goebhart, of Leipzig, who in 1767 issued a so-called "second edition" of the ill-fated work, which is, of course, exactly similar to the original issue, except that the old title-page and the dedicatory epistle are wanting. These imperfect copies are not rare, but those of 1726 are very scarce indeed. It is a very perfect one, of the latter date, which lies on the shelves in Burlington House. This copy is further valuable for containing a notice of the "Lithographia," by M. P. X. Leschevin, extracted from the *Magazin Encyclopédique*, of 1808, from which much of the matter of the present note is derived. The volume appears to have belonged to Eugène Patrin, the Conventionnel and mineralogist, author of a large "Histoire des minéraux" (5 vols. Paris, 1801). A manuscript note, signed by him, occupies the fly-leaf, in which, after giving a brief sketch of Beringer's book, he remarks that it was also at Würzburg that the Antiquary Kircher (d. 1680) was made the dupe of a hoax similar to that of the Eibelstadt fossils. Patrin ends thus: "Puis fiez-vous à messieurs les savans!"

G. A. LABOUR, F.G.S.

#### GEOGRAPHICAL NOTES.

AFTER an interval of nearly eight months, the *Daily Telegraph* publishes two more of Stanley's letters, giving an account of his proceedings up to the 24th of August last. On the 25th of March, 1876, that enterprising "Commissioner" turned his back upon the hills of Karagwe, and, travelling

for nearly two months through "mud and water," as his faithful servitor, Pocock, tells us, arrived at Ujiji, on the shore of the Tanganyika, on the 27th of May. He only allowed himself a few days' rest, for, on the 11th of June, he started on a fifty-one days' trip round the lake; in the course of it, he claims to have explored every nook and corner of it. If this examination is to be looked upon as final, the Tanganyika has no outlet, for the Lukuga, described as such by Cameron, flows into the lake. Stanley ascended that river five miles in a boat, as far as Cameron, when his progress was stopped by a dense growth of papyrus, extending from bank to bank. In this lower part of the river or creek, the water is drifted, by south-easterly winds, away from the lake at the rate of 822 feet an hour, but, on the subsidence of the wind, it flows back. Higher up, near Elwani, eight miles from the mouth, where reeds take the place of the papyrus, the current is unmistakably in the direction of the lake. The river there during the dry season has an average depth of eighteen inches, and its temperature is 7° less than lower down. Stanley was told, however, that the marshy tract near gave rise to another river, the Luindi, which flowed towards the north-west through a gap in the Kihinga range, and joins the Kamolondo. This information remains to be tested by actual examination, though there is nothing unusual in a swamp discharging rivers in opposite directions: the valley of the Chiana, in Tuscany, is a familiar instance of the kind. Stanley's theory of the rising of the Tanganyika certainly requires confirmation. The traditions of the natives, very prettily related by him, as to the hollow now filled by the lake having at one time been a fertile plain, go for very little; and the changes which he noticed at the mouth of the Lukuga are only what might be expected from a river subjected to floods and bringing down large quantities of débris. A rise in a lake can be ascertained only by careful measurements extending over many years, and we hope Mr. Stanley has cut bench-marks into the rocks, which will enable future travellers to institute comparisons. Of other explorations on the lake we are told but little. Incidentally, he refers to electric fishes, water-hyenas, a new religion, and other matters, which will, no doubt, form the subject of his next communication. In his second letter Mr. Stanley reverts to his exploration of the Kitangale river and Akenyara Lake, which he proposes to call the Alexandra Nile, in honour of the Princess of Wales. Akenyara, or Alexandra Lake, is represented on the map as a sheet of water forty miles long and thirty wide. It communicates by a swamp with Lake Kivu, which discharges the Rusizi into Lake Tanganyika. Small-pox having broken out at Ujiji, Stanley hastened away from that place. On the 24th of August he prepared to start for Nyangwe, on the Lualaba, already known to us through Livingstone and Cameron. This journey, he supposes, will occupy forty-five days. He will then make an effort to reach the head-streams of the Alexandra Nile from the west, or to trace the Lualaba down to the sea.

We are glad to hear that there is no truth in the report of Herr Ernst Mohr having been poisoned. On the contrary, he was treated with considerable kindness by his host at Malange.

The last number of Guido Cora's *Cosmos* contains a valuable summary of works on the statistics and geography of Italy. There is likewise an interesting article on 'Il Mare di Latte,' or the 'Milky Sea,' in the Arabian Sea, distinguished for its phosphorescent animal life.

Further information has been received on Col. Prahevalski's progress in Central Asia. Near the Lob Nor he discovered the ruins of two ancient cities, and then travelled up the Naryn River, in a southerly direction, until he reached the Altyn Dagh, or Gold Mountains, in the centre of the Gobi. In 1862 about fifty families of Russian Roskolniks came to Lake Lob, but after a few months' stay they went away to Turfan, and nothing has since

been heard about them. Col. Prahevalski expects to be back in July.

#### ANTHROPOLOGICAL NOTES.

M. ERNEST CHANTRÉ has published, in three volumes quarto, accompanied by a splendid atlas of seventy-nine folio plates and four maps, his monograph of the relics of the Bronze Age in the basin of the Rhone (Paris, Baudry). It is something more than a mere description of the remains of the Bronze Age in the south-east of France, for it comprises, as might have been expected from M. Chantre's profound and extensive knowledge of the subject, a comparative study of the discoveries made in other parts of Europe, and an investigation of the roads from east to west traversed by the importers of bronze into Gaul, forming a complete exposition of the knowledge we possess on the origin of metallurgy.

A quarterly review of anthropological statistics has been just commenced at Paris (Guillaumin), under the title *Annales de Démographie Internationale*. The contents of Part I., for March, 1877, comprise a portion of a memoir by Dr. Bertillon (*couronné* by the Institute) on the movements of the population in Europe, especially in France; a paper by Dr. William Farr on mortality in England; one by M. J. Körösi, on the colour of the skin and hair at Budapest; and a bibliography.

Dr. Hayden, the Superintendent of the Geological Survey of the Territories of the United States, has prepared an album of photographs of seventy Indian tribes, consisting of a great number of cabinet pictures of individuals, with some groups and a number of views of ancient Indian buildings. This important collection may be seen at the library of the Anthropological Institute, to which a copy has been presented by Dr. Hayden.

M. Louis Pigorini, Director of the Prehistoric and Ethnographic Museum of Rome, has reissued in pamphlet form three of his contributions to the *Bulletin of Italian Palæo-ethnology*, viz., on the Age of Stone in the Province of Bari; on New Prehistoric Discoveries at Naples; and on Hungarian Terremare.

Probably the largest collection ever published of anthropological facts is the Report, in three volumes, on the anthropological statistics of the American army, published by the American Government. It is preceded by a most useful résumé of anthropological literature.

A good deal has been written lately about Kava, the national beverage of the Pacific Islands, made by the mastication of the root of the *Macropiper methysticum*. It is not so generally known that the Chicha of Bolivia is made in the same way from Indian corn, and it is not only, like Kava, "drunk on the premises," but exported in small barrels to Cordova and other neighbouring provinces, acquiring, by the time of its arrival there, some intoxicating power. Perhaps the existence, at points so widely apart, of this peculiar institution, may indicate a common "Mongolid" origin in those who practise it.

#### SOCIETIES.

GEOLOGICAL.—March 21.—Prof. P. M. Duncan, President, in the chair.—Messrs. W. B. Coltman, W. J. Grimshaw, and A. Ross were elected Fellows.—The following communications were read: 'On the Strata and their Fossil Contents between the Borrowdale Series of the North of England and the Coniston Flags,' by Prof. R. Harkness and Dr. H. Alleyne Nicholson;—and 'On a new Area of Upper Cambrian Rocks in South Shropshire, with the Description of a new Fauna,' by Mr. C. Callaway.

ROYAL SOCIETY OF LITERATURE.—March 28.—Sir P. de Colquhoun, Q.C., in the chair.—Mr. Washington Moon, read a paper 'On the English Language.'

ZOOLOGICAL.—March 20.—Dr. E. Hamilton, V.P., in the chair.—Mr. Sclater called attention to the fact that a two-horned rhinoceros had been killed in February, 1876, at a place some twenty

miles south of Comillah, in Tipperah. This is the third recorded occurrence of a two-horned rhinoceros north of the Bay of Bengal. He also called attention to the fact that Mr. W. Jamrach had just imported a young living specimen of the rhinoceros of the Bengal Sunderbunds, which was either *Rh. sondaicus* or a very closely allied form.—Mr. Sclater exhibited a small living Amphibian (*Blanus cinereus*), accidentally brought to England in the roots of a hot-house plant from Port St. Mary, Spain.—Letters and papers were read by Messrs. C. G. Danford and E. R. Alston, on the mammals of Asia Minor, based principally on collections made by the former in that country; the list included one species of Bat, two of Insectivores, twenty of Carnivores, seven of Ungulates, and fourteen of Rodents; *Spermophilus xanthopygmaeus*, Benn., was redescribed, and the name *Mus mystacinus* was proposed for a new species of field mouse,—by Mr. A. G. Butler, on the Myriopoda obtained by the Rev. G. Brown in Duke of York Island; the species sent home being two in number, both of them allied to, but distinct from, previously described species, which Mr. Butler proposed to designate *Heterostoma Browni* and *Spirabolus cinctipes*,—from the Rev. O. P. Cambridge, describing some spiders collected by the Rev. G. Brown, in Duke of York Island, New Britain and New Ireland, two of which appeared to be undescribed, and were named *Argiope Browni* and *Sarotes vulpinus*,—by Prof. A. H. Garrod, 'On the Anatomy of the Musk Deer' (*Moschus moschiferus*),—from Mr. E. Bartlett, 'On the Affinity of Mesites, and the position which it should occupy in a natural classification; from an examination of structure of the feathers, Mr. Bartlett had come to the conclusion that Mesites was an aberrant form of the Ardeine group,—by Dr. Günther, 'On the Fishes collected by Capt. Feilden during the last Arctic Expedition,' amongst which were several of interest, especially a new species of Charr, for which the name *Salmo Arcturus* was proposed; this Charr was discovered in freshwater lakes of Grinnell Land, and was stated to be the most northern freshwater fish known to exist,—by Mr. E. Newton, 'On a Collection of Birds made in the Island Anjuan or Johanna, one of the Comoro group, by Mr. Bewsher, of Mauritius,' whereby the number of species now known to have occurred in that island was raised to thirty-five, of which fourteen were first observed there by that gentleman; five of these, namely, *Zosterops Anjanensis*, *Tchitrea vulpina*, *Ellisia longicauda*, *Turdus Bewsheri*, and *Turtur Comorensis*, were described as new.

ROYAL INSTITUTION.—April 2.—G. Busk, Esq., Treas., and V.P., in the chair.—Mrs. S. Bircham, Sir R. Burnett, Bart., Dr. J. Edmunds, and Mr. G. B. Goolden were elected Members.

SOCIETY OF ARTS.—April 4.—E. Lawrence, Esq., in the chair.—Eight new Members were proposed for election.—The paper read was 'On the Pioneer Railway,' by Mr. F. J. Rowan.

PHOTOGRAPHIC.—April 3.—J. Glaisher, Esq. President, in the chair.—Mr. H. B. Pritchard was elected Hon. Sec.—A discussion on a paper by Mr. J. Spiller, 'On the Silver Bath, its Defects and Restoration.'

ANTHROPOLOGICAL INSTITUTE.—March 27.—Col. A. Lane Fox, V.P., in the chair.—Capt. W. Samuels was elected a Member.—An account of some Kitchen-middens near Ventnor, by Mr. Hodder M. Westropp, was read.—A corn-crusher of Scandinavian appearance was found in one of them; and, in another, higher up in the cliff, there was discovered a small cinerary urn of unusual shape, encircled with a pattern of coralline seaweed.—Messrs. W. Power and E. Laws communicated a paper 'On a Kitchen-midden near Tenby.'—Dr. C. Clapham a paper 'On the Brain Weights of the Chinese and Pelew Islanders,'—and Mr. J. Shaw some notes 'On Right-handedness and Improved Instinct in Animals during the Human Period.' Dr. Clapham

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found that the weight of the brain, both of the Chinese and the Islanders, was above the average, but they presented certain peculiarities in their convolutions. The skulls of the Pelew Islanders were markedly dolichocephalic. The size of the brain of the Chinese and the Islanders was in no wise an index of the intelligence possessed by them.

#### MEETINGS FOR THE ENSUING WEEK.

- Mos. Society of Engineers, 7.—"Priming of Steam Boilers," Mr. W. Major.  
Victoria Institute, 8.—"Ethics of Belief," Rev. Prof. H. Wace.  
Institute of British Architects, 8.  
Tues. Royal Institution, 3.—"Chemistry of the Heavenly Bodies," Prof. J. H. Gladstone.  
Anthropological Institute, 8.—"Rude Stone Monuments in North Wales," Mr. G. Newton.  
"Curious Coincidences in Celtic and Sanscrit Vocabularies," Rev. V. Ross.  
Girton Engineers, 8.—"Discussion on Mr. Redman's Paper, 'On the River Thames'; 'Street Tramways,'" by Mr. R. Souttar.  
Society of Arts, 8.—"Social State and Prospects of the South African Communities," Mr. R. Richards.  
Wed. Literature, 4.—Council.  
Telegraph Engineers, 8.—"Quadruped Telegraphy," Mr. G. B. Prescott.  
Geological, 8.—"Bone-Caves of Creswell Crags," Third Paper, Rev. J. M. Mellow; "Mammal-Fauna of the Caves of Creswell Crags," Mr. S. W. Pennington.  
"The Water-Deposit at Windermere Castle," Deriving from Mr. E. K. Pennington and Prof. W. B. Dawkins; Prof. W. B. Dawkins.  
Society of Arts, 8.—"Compensation for Injuries received in Industrial Occupations," Mr. T. A. Brocklebank.  
British Archaeological Association, 8.—"Troy and its Analogy to Messene," Dr. Scherzer.  
Thurs. Royal Institution, 8.—"Heat," Prof. Tyndall.  
Historical, 7.—"Lancashire in the Time of Queen Elizabeth," Lieut.-Col. H. Fishwick; "Visitation of the Plague at Leicester," Mr. W. Kelly.  
Society of Arts, 8.—"Cinnamona Alkaloids: their Sources, Preparation, &c.," Dr. B. H. Paul.  
Mathematical, 8.—"Hesse's Ternary Operator and Applications" Mr. J. J. Walker; "Circular Relation of Möbius," and another Paper, Prof. Cayley; "Some Uses of Parallel Motion," Mr. F. Hart.  
Royal, 8.—Antiquities.  
Fri. New Shakespeare, 8.—"Character of Brutus in the Play of Julius Caesar," Mr. P. Bayne.  
Royal Institution, 8.—"Experiments with a great Induction Coil," Mr. W. Spottiswoode.  
Sat. Royal Institution, 8.—"Chopin and Liszt," Mr. E. Danreuther.  
Physical, 8.—"Portable Colorimeter," Dr. J. E. Mills; "New Form of 'spectroscope,'" Mr. W. H. M. Christie.  
Botanic, 8.—General.

#### Science Gossip.

THE Armour-plate Commission, feeling that the Science Commission allowed Mr. Galton to give evidence before them, reflecting on the members of that commission for, as he considered, the rude manner in which the examinations into the conditions of the iron armour plates were carried out, have addressed a letter to the Duke of Devonshire as President of the Science Commission, which is printed and circulated, requiring a reconsideration of Mr. Galton's statements.

ON Friday next, Mr. W. Spottiswoode will deliver a lecture at the Royal Institution on his great Induction Coil, described in the *Philosophical Magazine* for January last, and in the March number of the *Nineteenth Century*. He will illustrate the discourse with some new experiments on stratified discharges, which a coil of this enormous power has for the first time rendered practicable.

THE Council of the Iron and Steel Institute have awarded the Bessemer medal for this year to Dr. John Percy, F.R.S., of the Royal School of Mines, in consideration of the excellence of his work on Iron and Steel. It was decided that the next annual meeting should be held at Newcastle-on-Tyne.

A GENTLEMAN has given to the University College of Wales the sum of 200*l.* a year, to be used in whatever way the Council may think best for the promotion of the applications of science to agricultural pursuits.

It is very satisfactory to find that the Yorkshire College of Science is securing for itself a local habitation. The governing body has purchased for 13,000*l.* the Beech Grove Hall Estate, in proximity to Woodhouse Moor and the Leeds Grammar School, as the site for the permanent buildings. The donations to the college have now reached the sum of 42,456*l.*

We have received the *Bulletins* of the Académie Impériale des Sciences de St. Pétersbourg, containing papers of considerable interest by H. Struve, E. von Aster, A. Schiebler, H. Wild, and others.

THE Société de Physique et d'Histoire Naturelle de Genève offers the prize of 500 francs, founded by De Candolle "pour la meilleure monographie d'un genre ou d'une famille de plantes." The manu-

scripts, written in Latin, French, German, English, or Italian, are to be addressed, before the 1st of October, 1879, to M. le Prof. Marignac, Corresponding Secretary of the Society at Geneva.

#### FINE ARTS

DUDLEY GALLERY. Egerton Hall, Piccadilly.—GENERAL EXHIBITION OF WATERCOLOUR DRAWINGS.—THE THIRTEENTH ANNUAL EXHIBITION is OPEN DAILY from Ten till Six.—Admission, 1*s.* Catalogue, 6*d.* ROBT. F. MCNAIR, Sec.

The THIRTEENTH ANNUAL EXHIBITION OF CABINET PICTURES by ARTISTS OF THE BRITISH and FOREIGN SCHOOLS is NOW OPEN at Thomas McLean's Gallery, 7, Haymarket.—Admission, 1*s.*, including Catalogue.

EN RECONNAISSANCE.—This Grand Picture, by E. DETAILLE, An Incident in the Franco-German War, is NOW ON VIEW at the THIRTEENTH ANNUAL EXHIBITION OF PAINTINGS at Thomas McLean's Gallery, 7, Haymarket.

DORE'S GREAT WORKS. "CHRIST LEAVING THE PRÆTORIUM," and "CHRIST ENTERING JERUSALEM" (the latter just completed), each 31 by 22 feet, with "Dream of Pilate's Wife," "Christian Martyrs," "Night of the Crucifixion," "House of Caiphas," &c., at the DOKE GALLERY, 25, New Bond Street. Daily, Ten to Six.—1*s.*

*Sketches from the Public and Private Career of J. C. Schetky.* By his Daughter. (Blackwood & Sons.)

ARTISTICALLY speaking, there was no need of a biography of John Christian Schetky, a marine draughtsman, of some reputation in his day, who seems to have passed an honourable and fortunate life of ninety-four years in teaching young gentlemen of the Navy and Army to sketch, and whose more ambitious efforts were pictures of naval engagements. The most important of these appeared at the Westminster Hall Exhibition of 1847, and is a representation of the Battle of La Hogue. Mr. Schetky wrote to his daughter, after visiting the Exhibition, with charming naïveté,—"No marine man has any chance. Had there been among the judges some admirals or other sailors, there might have been a small ray of hope; but all is for figures in historical pictures, forgetting that the safety and comfort of our firesides are attributable to the valour and indomitable courage of our naval heroes," &c. It is impossible not to respect the courage and love of his art which induced the painter to venture into the contest, and there was truth, too, in what he said of the claims of marine art to be represented in the decoration of the Houses of Parliament. But the fact is that such works as his had not the remotest chance of success, for they could not be accepted as pictures at all in an artistic sense, and this was quite understood in 1847.

Accurate delineations of ships as ships were not required, and, however faithfully and delicately the rigging may have been drawn, such works are but exaltations of the craft of the ship-builders' draughtsman, with greater freedom and less, but only less, stiffness.

On the other hand, the simple record of a single-hearted man's life, such as the filial piety of his daughter has so pleasantly traced, possesses a charm for all readers, and the book will be perused with unusual satisfaction, though it deals with the countless trivialities of a commonplace career. Although he was a teacher of drawing at several Government colleges, Mr. Schetky produced some humorous and pathetic works, mostly representing seamen's doings, which were heartily liked by old sailors. There is a kindly nature distinctly shown in this volume which more than justifies its existence, and there are a few anecdotes which the reader will appreciate; here is one, the very date of which shows how long ago Mr. Schetky began to study his art:—

"One day, in Campagna di Roma, we saw a splendid carriage and six horses of most brilliant caparison coming towards us across the plain. The carriage stopped; down went the window, and out came a head with a large red hat on it. He lent his arms on the window-ledge, saying, 'Are you Englishmen?'—'Yes, sir,' I said.—'Come to see Rome?'—'Yes.'—And then he began asking questions, all of which I don't remember, till he stopped for a moment, and then, in a loud voice, said, 'How are all my armies and navies in Britain?' I looked up with astonishment, and could not understand what he had to do with armies and navies. After staring in his face with amazement, I said, 'The sailors are as jolly as ever, and the soldiers very comfortable in their barracks'; and while I still stood in confusion of mind, I saw him putting out his two fingers, and saying, 'God bless you, my children!' he pulled up the window and drove off. Turning round, I went two or three steps to my companion, who stood behind me, and he said to me, 'John, do you know who you have been talking to?'—'No, Frank, I don't know him; who is he?'—'That was "Charlie is my darling's" brother!'"

Mr. Schetky was born in Edinburgh, August 11, 1778, and died January 29, 1874.

#### NEW ETCHINGS AND ENGRAVINGS.

WE have received from Mr. R. Gueraut, 2, Orris Villas, Hammersmith, No. 14 of one hundred impressions from a plate etched by M. A. Legros, entitled "Les Bûcherons," a work of considerable importance and large dimensions; in fact, one of the largest, and certainly one of the most poetical works of its class. Only one hundred impressions have been taken from the plate, and so the rareness of the examples and the crispness of their condition are assured. These are matters of inestimable importance to amateurs. The scene is an expanse of level clay country, with sparse trees in the distance and extending to the front on our left. They supply irregular masses of foliage, the solidity of which is half veiled by autumnal vapours, and these vapours, while obscuring much, give dignity and mystery to the distant parts of the landscape. The land is in ridges, and is partly clad in ragged verdure. A brook has cut a shallow channel, and runs towards the front between rushy margins. It reflects light and dark on its dimpled surface. A group of the bare stems of trees is close to our left; their trunks are composed with admirable skill, their boughs most felicitously introduced. The line of trunks was once more numerous than now; hewn logs and poles are prostrate in the foreground. "Les Bûcherons" have felled these logs, and are still busy felling more. Three men have cast a rope about one trunk, which already seemed to lean to its fall; two of them pull at this rope, planting their feet against the prostrate trunks, and tug with all their might, while the third vigorously hacks the condemned tree near the ground. There is a certain fatal look about the group, which, if not realistically impressive, is to the highest degree suggestive of a fine and poetic fancy, powerful enough to affect us profoundly, notwithstanding the obvious technical defects of the artist's work. It may be that M. Legros disdained to draw his figures in a thorough fashion, and to account satisfactorily for limbs, attitudes, and folds of drapery. It is possible that he has thought it undesirable to contrast the vague poetry of the sentiment with a mode of treatment the literalness of which he believes to be antipathetic to the nature of that sentiment.

If such is the artist's notion, we think he was mistaken. The art of Albert Dürer, and of Rembrandt, is instinct with terrifying and admonitory pathos, conveyed with a fidelity to nature that cannot be questioned. If either of these masters designed to write "Mene Mene" on a visionary wall, the hand that made the letters would be fairly drawn. With them the *memento mori* of a skull would lose nothing of its intensity by artistic modelling

of the emblem. And yet one need not carry this realism so far that the horror of the symbol's fidelity diverts us from the purpose for which the emblem was employed. Accordingly we doubt if the admonition conveyed by that exquisitely elaborate ivory carving, in the British Museum, of a worm-haunted skull, freshly riven from a grave, is nearly so powerful as a less laboured illustration might have been; for to drag us down from the thought of death to mere memories of corruption is but poor exercise for poetry. Between the extremes of negligence of the type, as a type, and of this revolting *vraisemblance*, the true and effective medium is found in the masters' works we have named; and, in fact, this sort of treatment is a finer and more powerful medium than that employed by the Italians, such as Raphael, and even Michael Angelo, before whose works we forget the possibilities of pathos and the very subject itself in delight at the artistic triumph. Da Vinci, and perhaps—in that tremendous 'Jesus Nazarenus Rex Judaeorum' at Basle—Holbein, stand intermediate between the realists and the sufficiently faithful, such as Dürer and Rembrandt, who have been successful with types of death. But M. Legros will be classed with none of these, nor even with the emblematists who depicted the human skull in a highly conventional mode, giving the very essence of the symbol and next to nothing of its appearance. Yet even these abstractions are complete so far as they go, and perfectly consistent with themselves, and effectually excite the sentiment it is proposed to excite. It is clear enough that M. Legros's woodmen are "Death's staunch purveyors," and yet it is unfortunate, as it seems to us, that neither do the pullers pull as men would tug, nor does the hewer use his axe according to the rules of woodcraft; indeed, we doubt if, standing where he does, he could hit the doomed tree at all.

Such, we venture to suggest, are the various ways of looking at the treatment of the subject. Apart from all this, however, we are bound to look at the designer's mode of art according to his own principles, and to discuss those principles and his practice of them according to his standard, and to judge whether he has or not succeeded in impressing us according to that standard. We may think he might have done better in a different mode of art, and, with searching draughtsmanship, maintained due harmony with the homeliness of the elements he has employed, but we must not, on that account, withhold the warmest praise for what he has done with such simple means. For there cannot be the slightest doubt of the intensity of the pathos of this wan landscape, these strenuous figures, this ashy light, these gaunt trees, this scanty herbage, this shivering water. And we must admire the skill which has balanced the tones of the work so finely in such perfect chiaroscuro, and given us such exquisite aerial perspective in subtle gradings of what painters call "tints" of black and white.

Messrs. Pilgeram & Lefèvre send one of the first proofs from a plate etched by M. Rajon after Mr. Alma Tadema's famous picture, 'A Roman Emperor,' or 'Claudius,' which was exhibited in Paris in 1872 with the almost equally well-known 'Fête intime,' and in London at the Royal Academy in the year before. 'A Roman Emperor' has already been criticized more than once in our columns. It was described by a writer in the *Athenaeum* last year. Gratus pulls away the veil, with its rich load of embroideries, which Claudius strives to hold about himself, and, bowing his lofty cr<sup>t</sup>st, salutes him with exaggerated deference, that has much humour in its expression. The followers, a motley group, join in the salutation ; one, a leader among them, cringes ironically as he bears some precious vessels folded in a cloth. The types of the Claudian vices are found in the figures of two persons—the red-haired Messalina is one of them, and there is another with a softer face ; these stand foremost in the picture on our left. In the same line are soldiers, their faces marked with intense power of characterization ; the grinning men are eager for the looked-

for price of the empire; they comprise the leering half-Jew-like fellow, with the hooked nose and the sardonic smile, an English-faced bearer of the great eagle of his cohort, displayed on a silver column-like staff, and others who salute and jeer. Abject is the terror of Claudio, as he stands there huddled by the altar of his house, a magnificently painted block of *rosa antica*, with the now half-mocking inscription in the mosaic of the floor. Ominous in the gloom of a recess behind him are the mystic serpent of the place and sacred vessels of worship. As if in intense contrast to all this, at the further side of the pilaster to which Claudio had backed in terror, the tall white *term* of the calm-faced Augustus, with marks of bloody fingers on its sides—fingers of those who implored aid vainly, and now lie in a confused heap of limbs, protruding shoes, and gorgeous raiment, bundled together and dead. The ghastly face of an old man is upturned among these. Next lies a freedman and a woman with red hair, dyed or real. The technical power of the picture is marvellous, and acceptable in the highest degree, except so far as concerns the bad drawing and bad proportions of some of the figures—those of Messalina and her neighbours. Its dramatic conception is wonderful, the colouring superb, expressive, and well suited to the subject and its archaeology. Indeed, to explain carefully the dresses, the decorations of the room, and many of its details, would require a volume. The flesh painting is capital. Observe the legs of Gratus and the faces of the women. Imitative power was rarely so fortunately exercised as in the painting of the altar of marble, the coloured walls, the stone mosaics, the varied textures of the draperies, the shining arms and armour. There is a grim sense of humour apparent in the design—an unusual thing in these days. Such is the picture as we remember it. We have to consider if M. Rajon has given all these noble and moving elements of dramatic design. The picture presents a prodigiously difficult task to the engraver, and tries his powers by the richness of its colour, the varied textures, the deep, strong chiaroscuro, the luminosity of the flesh, the sumptuous colouring, the passionate energy of some of the expressions, and the vigour of the attitudes. Yet they are reproduced here with perfect success, with one or two exceptions; and these shortcomings, if such they be, are due entirely to the desire of the engraver to do justice to the picture. In fact he has overdone some of the local colouring, reproducing the colour of parts with undue force, and this has led to a little confusion in the chiaroscuro of the work, the light and shade suffering in the process, and the reproduction losing breadth, and what may be called spontaneity in the effect. For example, the tone of the altar is too dark, the colour of the floor mosaic is too strongly rendered in the black and white print; the key of the *portière* is too light, and the floor cut up by lines over sharply defined; the *term* is not white enough, and the heap of slain exceeds in depth, thus depriving the figure of Gratus of its due importance. Possibly this soldier is too small. The result is a slight confusion of effect in the print, due chiefly, we think, to the prominence of the floor pattern. But nothing can exceed the energy of the draughtsmanship, the fidelity of the expression, the vividness of the lighting, or the richness of the local colouring of this marvel of engraving.

Messrs. P. & D. Colnaghi have added to their numerous engravings by Mr. S. Cousins a mezzotint, after Sir Joshua Reynolds's portrait of 'Lavinia, Countess Spencer,' now in the collection at Althorp, and the property of Earl Spencer. It was lately shown with the rest of the Althorp pictures at South Kensington. Of this plate we have received an artist's proof. It is a bust, nearly to the waist, full-faced, the light from our left, the eyes to the front, and marked by a slight and most engaging smile. The hair is powdered, and the head is enclosed by a frilled hood passed under the chin and tied with pink ribands. The lady wears a brilliant white habit-shirt and a white satin cloak trimmed with white fur. In fact, the picture is a study of

pure and varied whites in combination with bright carnations, in reference to which latter the pink ribands were introduced with charming effect. Our readers will remember that, not long ago, we criticized another portrait of the same lady, well known as 'Lavinia, Viscountess Althorp,' wearing a large straw hat flapping over the forehead and shading much of the face; this portrait is the companion to that of 'Miss Anne Bingham,' and, like 'Lavinia, Countess Spencer,' was shown at South Kensington. Miss Anne Bingham was the younger daughter of Sir Charles Bingham, afterwards Lord Lucan; Lavinia, her elder sister, married George John, Viscount Althorp, afterwards second Earl Spencer, and Reynolds painted the sisters as a "pair," and Lavinia singly, at a late date, in 1784, as Countess, and looking decidedly older than her years; this is the portrait now engraved. Mr. Cousins's transcript is most successful, but not, we fancy, equal to the admirable mezzotint by C. H. Hodges; it hardly expresses the richness in the modelling, the refinement in the chiaroscuro, the breadth or softness, and it fails to suggest the technical aim of the picture, which is, as we said before, a study in white and the carnations. Still, it is a very acceptable addition to the charming series to which it belongs.

From the same publishers we have received an artist's proof of a mezzotint, by Mr. T. L. Atkinson, after Gainsborough's portrait (the property of the Queen) of the Princess Elizabeth, afterwards Landgravine of Hesse-Homburg, third daughter of George the Third, born 1770, died 1840. It was painted in 1782; the artist produced fourteen other royal heads, from the King to the little Prince Alfred, being the whole family, except the Duke of York, and exhibited them in one frame at the Royal Academy in 1783. The collection was styled by Peter Pindar "a nest of royal heads." Walpole said that the likeness of the Princess Elizabeth was the second best of the set. This portrait, or rather sketch for a portrait, was at the Royal Academy last year, with three others of the series, Nos. 282-5, lent by Her Majesty from Windsor Castle. Our readers will remember the vivacity and extraordinary brilliancy of the heads. The engraving is a bust, the face nearly in full view, slightly to our left, the light from our left, and the eyes in that direction, the abundant hair looped about the forehead, a ringlet on the left shoulder, a piece of muslin (?) hanging from behind the head on the right shoulder. A charming, tender, and ingenuous expression distinguishes the face, the true Gainsborough quality of which Mr. Atkinson has rendered with felicity; the character is capitaliy given, and the whole is as nearly perfect as it is possible for an engraver to make his transcript of such an extremely difficult subject.

## THE SPANISH ART COLONY IN PARIS.

THE following notes have been furnished from Paris to the Madrid weekly, *La Academia*, and indicate in a marked manner the popularity attained by the new Spanish school of artists, trained mostly at Rome, and whose commercial success has proved a fortune to the French art-dealers.

The work of Léon y Escosura is familiar to many English amateurs, being remarkable for its good drawing and accuracy of detail, combined with high and careful finish. Señor Gonzalez (a pupil of Pissarro) has chosen the era of Louis XV., the costume and accessories of that period lending themselves to strong effects of colour. His work now on the easel, and intended for the *Salon* of the present year, is entitled '*Los Regalos de la Boda*' ('The Wedding Presents'). Several groups of male and female guests occupy the principal portion of the canvas, collected in a richly furnished room; the jewels and bridal gifts form an important decorative effect. His *Salon* picture of 1876, entitled '*The Baptism*,' realized 10,000 francs; he has already a dozen pictures commissioned, and this while he has hardly passed out of his studentship into real artistic work. Señor Eguasquiza has nearly finished a life-like portrait of the younger sister of Señor Madrazo, of the admirable flesh-tints of

which report speaks favourably. Señor Maureta made a short stay in Paris on his way to Brussels, to complete the figure-portions of works already commenced in Andalucia. Señor Gisbert, whose 'Comuneros' commanded considerable attention at the International Exhibition of 1867, is at present limiting his work to portraits. Among the Spanish students now working in Paris, there is said to be a good deal of promise discoverable. Landscape art has never been a favourite with Spaniards. Señor Rico, whose name is familiar by his illustrations in *La Ilustración de Madrid*, has just completed a landscape of the Seine from Meudon, showing Saint Cloud in the distance, somewhat cold in effect. Garcia Malo, a pupil of Palmaroli, is said to exhibit considerable power and grace in his work; at present he strictly confines himself to studies. Luis Jimenez affects events and costumes of the First Empire, and some of his miniature work, in the style of Meissonier, is much admired. His last canvas, 'The Recruits of the First Republic,' is likely to create a sensation in the *Salon*. Señor Ríbera, who has taken up the fallen mantle of Zamacois, has completed a picture entitled 'The Wandering Minstrels'; the tone of the work, the arrangement of the figures, and the colouring are all highly commended. Miralles works upon the lines of the old Spanish school of Ribera Velasquez and Goya, and exhibits promise. Massó, Santa Cruz, Pallares, and Alcazar y Lafuente have returned to Spain. Señor Urrabieta, a young Spaniard, who, under the pseudonym of "Vierge," has successfully illustrated many periodical works, was selected by Victor Hugo to illustrate his '93.'

It will thus be seen that Fortuny's artistic success has attracted a large following, and that the modern Spanish school promises to be both numerous and popular, not only in France and Spain, but in America, both Saxon and Latin, and moderately so in England.

F. W. C.

## "RESTORATION."

26, Queen's Square, April 4, 1877.

I AM not quite sure that I should wish to see Tewkesbury minster "replaced in its former state," or one of its many "former states"; but, as it is clearly impossible, when one comes to think of it, for ourselves or our buildings to live again either in the 15th century or the 12th, it is hardly worth while to say much on this merely hypothetical matter of taste. On the other hand, I am sure that I do not wish the minster to look like a modern building, and I think Sir Edmund Lechmere also would disclaim any such wish, though doubtless many others would not; and I assert that the more money is spent in altering its "present state" in the year 1877 and onwards, the more modern it will look. In truth, I am afraid that it will look much more modern than Sir Edmund Lechmere hopes; for I am older in restorations than he seems to be, and pretty well know the value of assurances of strict care and such-like in restorations. They are always made even in the worst cases, and never kept even in the best; as, indeed, they cannot possibly be. Everybody who has had to do with old buildings knows what a perilous process is that business of stripping, so naively alluded to by Sir Edmund Lechmere, and how comprehensive a phrase "comparatively recent" can be made, nay, must be made very often when alterations once begin in an old building.

After all, the issue is narrow between Sir Edmund Lechmere and the restorers, and myself and the anti-restorers. Neither side wants a building to lose its ancient character; only the restorers think it will look even more ancient if it be worked all over under the "care" of Sir Gilbert Scott to-day,—which opinion we cannot admit. The issue being thus narrow, and the consequence of error so serious to lovers of art, I think it is but reasonable for the minority, to which I belong, to appeal to the public to wait. This is all the more reasonable, since if we are wrong no harm will be done. The unrestored ancient buildings are wronging no one in Church or State, as they are now;

and it is but waiting a few years, and they can be restored then. Whereas if the restorers are wrong and have their way, they will hopelessly destroy all that is left us of our ancient buildings.

Prudence, we submit, should enlist the public on our side, for architecture is at present in a wholly experimental condition, as I suppose I need scarcely call on London streets to witness; and yet, such is the headlong rashness of our architects, that they have for the last thirty years made the priceless relics of mediæval art and history mere blocks for their experiments; experiments which some of them must regret heartily, and sorely wish to "restore."

In my belief there is no remedy for the spreading of this disease, but for the public to make up its mind to put up with "comparatively recent" incongruities in old churches and other public buildings, and to be content with keeping them weather-tight; and if they have any doubts about the stability of the fabric, to call in an engineer to see to it, and let iron ties, and the like, do what they can. For my part, I cannot help thinking that they will soon find it easy to bear the absence of stained glass, and shiny tiles, and varnished deal roofs, and all the various upholsteries with the help of which our architects and clergy have striven so hard to "replace" our ancient buildings in their "former state," or, at any rate, in some "former state" imagined by themselves to be super-excellent.

WILLIAM MORRIS.

## NOTES FROM CONSTANTINOPLE.

Constantinople, March 27, 1877.

DURING the present century but three books of any importance have been written about the antiquities of Constantinople. The first is the well-known work of Von Hammer, 'Konstantinopel und der Bosporus,' published in 1822. This book, even more than most of Hammer's writings, is full of errors, especially in regard to the inscriptions. Two years after that there was published a small book on the archaeology of Constantinople, by the Greek patriarch, Constantius, the second edition of which was translated into French, and subsequently into English, with additions and notes by Mr. John P. Brown, the late dragoman of the American Legation. This book displays a considerable knowledge of Byzantine antiquities and of the writings of Byzantine historians, though but little personal acquaintance with Constantinople. The author evidently had made no attempt to investigate the antiquities on the spot, but it must be remembered, however, that at that time it was exceedingly difficult to enter the mosques, especially those which had once been churches. The standard work on Constantinople is by Byzantios, in three volumes, published from 1851 to 1869, under the title of 'Constantinople: a Geographical, Topographical, and Historical Description.' Being, however, in modern Greek, it is not accessible to all. Much of the historical matter is borrowed from the great work of Du Cange, 'Constantinopolis Christiana,' published in 1680.

Of late years the archaeology of Constantinople has been greatly studied by Mr. Curtis, the Rector of Christ Church (the Memorial Church), in Pera, and by Dr. Paspati, a learned Greek, who was one of the few children who escaped from the massacre of Chio in 1822, and who received his education in America. Dr. Paspati, who is well known for his work on the gipsies of Turkey, is about to publish, as the result of his many years' researches, a work called 'Byzantine Studies, Topographical and Historical,' which is to appear in June. Unfortunately, the book is written in Greek, but it is to be hoped that a French translation will very soon be issued.

This book, which I have had the pleasure of looking over, is divided into three parts. The first concerns the land walls, their history, and the inscriptions upon them, together with an account of the sieges of Constantinople. I may remark here that it was Dr. Paspati who discovered some years ago the prisons of Anema, the dungeons into which so many princes of the later Greek dynasties were thrown, and which are so

well described in Sir Walter Scott's novel, 'Count Robert of Paris.' There still exist under the site of the Palace of Blachernæ twelve large vaulted rooms, which are accessible by a stairway from a half-concealed door. These vaults are seldom seen by strangers, as the entrance is from the garden belonging to the mullah of a small mosque, who cannot always be found at home, and is not even then always ready to show the vaults. Dr. Paspati discovered these prisons in making his investigation on the Blachernæ palaces, the exact site of which he was the first to fix. He believes also that the ditches outside the walls of Constantinople were intended to be filled with water. It had been maintained that these ditches never held water, on account of the different levels of the ground. Dr. Paspati discovered that the ditches were separated from time to time by brick partition walls, over which tubes for water were carried, so that the ditch was divided into a number of compartments, which could be filled at will.

The second part is devoted to an investigation of the commerce of the various Italian colonies, especially the Genoese. On this subject Dr. Paspati had previously written a paper, which, under the title of 'The Emporium of the Genoese in Constantinople, and their Settlement on the Black Sea in the Middle Ages,' was printed in the sixth volume of the 'Memoirs of the Greek Sylogos at Constantinople.' This considered the history of the Genoese colonies down to the end of the fourteenth century, with a special reference to the history of Galata. The Italians have of late devoted a great deal of attention to the study of their commerce in the middle ages, and I may mention as very valuable, an Italian translation, with many additions, of the work originally published by a German, Prof. Wilh. Heyd, 'Le Colonie Commerciale degli Italiani in Oriente nel Medio Evo,' published at Venice and Turin in 1866.

The third part treats of the Byzantine churches. Most of those which now remain have been transformed into mosques. The Greeks have retained but three,—that of the Virgin of the Blachernæ, the Virgin of the Mongols, and Saint George in the Cypress at Samatia. Two are also in the possession of the Armenians, one at Samatia and one at Balat. Of the old Byzantine churches up to very recent times only seventeen were known. Dr. Paspati has discovered sixteen more, though he has only been able to ascertain what were the ancient names of eight of these. One of them is St. Anastasia, which was erected under Gregory the theologian, Patriarch of Constantinople in the fourth century. He has been able to verify the site of seventeen more churches, though the buildings do not now exist. Fifty-two have, therefore, now been verified. According to Dr. Paspati, all the churches mentioned in Byzantine history up to the fall of the Empire were 393. The actual number of mosques now existing in Stamboul *intramuros* is 481, so that it is impossible, as is frequently stated, that all the mosques of Stamboul were built on the sites of Christian churches. An important work on the mosques of Stamboul was published in 1864, in Turkish, by a Turkish ulema, Seid Ali. He mentions all the churches which were transformed into mosques, but simply says that they were formerly churches.

This book of Dr. Paspati's, which will be one volume of about 450 small quarto pages, will contain numerous views of the churches and a map of the Blachernæ, which will serve especially to illustrate the history of the occupation of Constantinople by the Crusaders. It of course cannot be expected that all of Dr. Paspati's views will be accepted without opposition, and the book will probably call out a vigorous criticism from the Rev. Mr. Curtis, who has already crossed swords on some points with Dr. Paspati. Perhaps, too, Dr. Mordtmann, Dr. Millingen, and Dr. Dethier, of the Imperial Museum of Antiquities, may have something to say. In any case the book cannot fail to mark a new era in archaeological studies at Constantinople.

Some materials for the topography of mediæval Constantinople may be found in the accounts of Russian travellers and pilgrims. The most important of these are the 'Journey of the Igumen Daniel to the Holy Land' (1113-1115), which was carefully edited by the late Mr. Norof, Minister of Public Instruction (of which there is also a French translation, very rare), and the 'Journey of Antony, Archbishop of Novgorod, to Tsarigrad,' which has been edited by the Russian archæologist, P. Savraiof. Antony was in Constantinople in 1200, just four years before it was taken by the Crusaders, and therefore saw many things which were destroyed by the Latins. Among the others are the pilgrimages to Jerusalem of Zosimus, Korobeinikof, Gagara, Jonah, and Sukhanof, and the journeys to Constantinople of Stephen of Novgorod, Ignatius, and Alexander. Besides this, there are in the old Russian chronicles many notices of Constantinople and Byzantine affairs, which, while they have been used to some extent by Russian writers to elucidate the relations of the two empires, have never been thoroughly explored in reference to Byzantine history.

EUGENE SCHUYLER.

SALES.

The following works of art were sold, for francs, at the Hôtel Drouot, last week. Achenbach, Paysage Italien, 3,520. Clays, Marine, 5,250. Corot, Un Paysage, 1,400. Daubigny, Un Village des Côtes de Bretagne, 1,620. Diaz, Paysage, Effet de Soleil, 5,500; Paysage, 1,360. J. Dupré, Moulin dans une Plaine au Bord de la Mer, 1,920. Troyon, La Rentrée à la Ferme, le Soir, 12,200; Un Chien de Garde, 1,530. Verboeckhoven, Au Retour du Marché, 4,900. C. Duran, Les Joies de la Famille, 5,800. Gérôme, Idylle, 3,000. Jacque, Troupeau de Moutons paissant à l'Ombre de Grands Arbres, 3,500. Roybet, Intérieur de Harem, 8,600; Le Fou du Prince, 1,035. Schreyer, Halte du Paysans Valaques dans un Bois, 8,250. Schlesinger, Marguerite, 2,620. A. Stevens, La Triste Nouvelle, 4,200; Avant le Bal, 2,700; Au Coin du Feu, 2,210. Willems, Femme se lavant les Mains, 4,250. Plassan, Après Déjeuner, 2,900. Moucheron, Intérieur du Parc, 6,000. Hubert-Robert, Fontaine Monumentale, 3,700. J. Vernet, Port de Mer Italien, 3,500. Pictures and Drawings by Delacroix, belonging to the Comte de Mornay. Pictures: Charles Quint au Couvent de St. Just, 9,600; Intérieur, 4,300. Drawings: Un Maure et une Mauresque sur leur Terrasse, 630; Une Mauresque avec la Servante, 1,000; Une Scène de Convulsions à Tanger, 1,440; Danse des Nègres dans une Rue à Tanger, 1,110; Une Fantasia, 1,200; Muley Abd-er-Rhaman, Empereur du Maroc, 1,700; Comédiens Ambulants, 1,400.

Fine-Art Gossip.

MR. CARLYLE has promised to sit for his portrait to Mr. Millais, and the work is to be taken in hand very shortly; when finished, Mr. T. O. Barlow will engrave the picture. M. Rajon's engraved portrait of Mr. Carlyle is well advanced, we understand. Mr. Whistler painted a portrait of Mr. Carlyle not long ago. Thus, we shall be rich in such memorials of the author of 'Sartor Resartus.'

MR. MARSDEN, of St. James's, has purchased for 2,500/- from Mr. Millais, a newly finished picture, which the buyer intends to exhibit in his gallery, devoting to the Artists' General Benevolent Fund the shillings paid for admission. Mr. Barlow has the picture in hand for engraving. The subject is suggested by Scott's 'The Heart of Mid-Lothian,' and represents a supposed interview between Effie Deans and her lover. The pair—it was after the girl discovered the peril and shame she had incurred—have met at a rough stone garden wall, near a huge wild rose tree which has gone to seed, and its foliage is now, the time being autumn, studded with scarlet berries. Branches of other trees form a background to the two figures. Effie is on the nearer side of the

wall, which is clad in moss, hair-weed and lichens, and rises from a wilderness of grass and heath. The girl leans one elbow on the top of the wall, and looks upwards, her features full of sorrow, fear, and shame; and she has taken the blue "snood," the forfeited sign of maidenhood, from about her bright brown tresses, which fall rippling by the side of her face; the pale ribbon still hangs from her right hand. A faithful dog sits in front of the girl, and he watches the girl's face, his form instinct with sympathy, and eager to do her a service, his mouth half-open. The lover is a handsome evil-looking man, and his face is marked by immeasurable selfishness, and shown under a broad blue "bonnet": he has straight, dark brows, an energetic physique, and a ruddy brown skin. Being on the further side of the wall, half his figure is visible, as if he stood knee-deep in underwood. Moved by the sufferings of his mistress, the man looks down, even while standing at her side, half ashamed, and yet impatient; intent on soothing her pain by a tender manner, he has placed one hand on Effie's arm, sympathetically, but in a very unhelpful way. He wears a blue coat laced with silver, and an ample white cravat. Her dress is a jacket of a lovely rosy tint, made peculiarly beautiful by an ineffable pearliness; she also wears a dark purple petticoat.

So far as appearances go, it does not seem probable that the forthcoming Exhibition of the Royal Academy will be remarkable for the exceptional merit of the pictures. If this turn out to be the case, the falling off will not be due to the Grosvenor Exhibition having diverted the finest pictures from Burlington House. An unusually large number of "clever" young painters, whose showy pictures please many, have failed to fill their canvases in time for "sending-in day." Several of the better painters are similarly situated, from causes opposite to those which have affected their ambitious but easy-going brethren. On the other hand, it must be remembered that prognostications of this kind are proverbially difficult and uncertain; it is true that several of our more cultivated and powerful artists are not in very great force this time, nevertheless some of the second rank may get to the front, and beyond a doubt a good deal will be done by the Hanging Committee, which includes an extraordinary proportion of first-class men.

MISS THOMPSON'S pictures, 'The Roll Call,' 'Quatre Bras,' and 'Balaklava,' are exhibited at the Fine Art Society's Gallery, 148, New Bond Street; on private view yesterday (Friday) and to-day. The exhibition will be opened to the public on Monday next.

IN November next, Mr. Murray will publish General Di Cesnola's account of his explorations in Cyprus, with illustrations and maps.

MESSRS. CHATTO & WINDUS send us 'Pictorial Notes in the National Gallery, British School,' illustrated by Mr. H. Blackburn. It is a small handbook, the peculiar features of which are the progressive order of the notes, the little woodcuts of many of the more important pictures, and the brief descriptions of the paintings. If the work had been better done, it would doubtless be serviceable to those who have no opinions of their own; as it is, the illustrations are very crude and poverty-stricken sketches, hardly useful enough for memoranda. The notices are slender.

MR. T. O. BARLOW has nearly finished the plate after J. Phillip's picture of 'La Gloria,' which has been in hand about nine years, and promises to be a perfect reproduction of the painter's masterpiece. A proof will be exhibited at the Academy next month.

THE REV. T. W. NORWOOD sends us an excellent letter on "Church Restoration." It is too long, however, for us to print entire, but we may give an extract or two:—"Unless I am much mistaken, there are signs of an awakening of the people of this country to a sense of the irreparable loss and injury which we have suffered in the last forty years under the process of church restoration. . . . It is shocking to think what ruin of precious

monuments of all kinds—in fabrics, tombs, wall-paintings, and heraldry—these restoring people have wrought in England, with the popular approbation, in a single age. . . . Many of us can remember how, in the beginning of our studies, English architecture was a connected consistent whole, though perfectly developed, product of a long period of progress from style to style and century to century. In those days we could date a doorway by passing our fingers across its mouldings in the dark, so definite were their forms, so scientific was their order. But now, when these doors have undergone 'restoration,' we meet with mouldings of nondescript character jumbled with others of the twelfth and fourteenth centuries, in the same arch, or, it may be, in some pretentious new work, ascribed to a name of 'bad eminence.' What architect, nowadays, shows any knowledge of the subtle details and lifelike succession of Gothic mouldings?—while Mr. Paley and the true experts have been mostly long silent. . . . Thus we see no more, save in our ruined abbeys, that noble old architecture of our youth. . . . We see it now in some places abolished, in others maimed and mutilated, shorn of its principal members, and hopelessly disfigured in the subtle delicacy of its finer features, its unity and beauty perished for ever. . . . And be it remembered that all this deplorable havoc has been wrought at will by men who have had no more than a life-interest in the monuments of our national life and faith of which they chanced to be the temporary custodians."

MR. F. W. TOPHAM, a popular artist, and long a member of the Society of Painters in Water Colours, died at Cordova on the 31st ultimo, at the age of sixty-nine. We believe the following data of this artist's career are correct. Mr. Francis William Topham was born at Leeds, and originally practised as an engraver. Removing to London, he became a member of the Institute of Painters in Water Colours, then known as the New Society of Painters in Water Colours. He quitted this body in 1847, and was immediately afterwards elected an Associate of the older Society, of which he became a member in the following year.

IN our number for March 25th, 1876, a correspondent referred to the appointment by the Royal Institute of British Architects, of a sub-committee to inquire into the present state of the City Churches, which, as our readers do not require to be told, are mainly Wren's works. We have on several occasions published remonstrances addressed to us against the destruction and havoc going on among these churches, and if, as we suppose, the object of the Institute is to direct public attention to the matter, we wish the movement every success. The Sub-Committee, the members of which are Messrs. W. M. Teulon, E. Ferrey, R. Phené Spiers, and G. H. Birch, have now finished their labours, and a Report, prepared by Mr. Birch, will be read at the Institute on the evening of Monday, April 9th.

M. LÉON BELLY, a French painter of considerable repute, whose works we have more than once noticed in the *Salon*, has died, at the age of fifty years. M. Belly was born at St. Omer; he obtained a third-class medal in 1857, a second-class medal in 1859; a first-class medal in 1861; the Legion of Honour in 1862, and a second third-class medal in 1867, the Exposition Universelle.

WE have received from Mr. A. Lucas a small portfolio of photographs, styled 'Recollections of Royal Academy Pictures.' Unfortunately the portfolio contains only four specimens of intelligent work—Mr. Leighton's 'Eastern Slinger,' Mr. Boughton's 'Surrey Pastoral,' Mr. Crowe's 'The Rehearsal,' Mr. J. Clark's 'A Cheap Entertainment.'

THE death of M. J. B. Madou, a Belgian painter of note, is stated to have happened on the 2nd instant. He was born in 1796, and became a member of several art societies.

AFTER many years practice in London as a lithographer, Monsieur Charles Bauguet is now

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enjoying in the retirement of his native place, Sèvres, Seine et Oise, the well-earned fruits of a laborious life. As a souvenir of his stay in England and the liberal patronage he has met with here, Monsieur Bauguet has presented to the Print-Room of the British Museum a complete collection of his works in twelve volumes. The portraits, six hundred in number, comprise likenesses of noblemen, clergymen, and military officers of high rank, in addition to various literary, artistic, and dramatic celebrities of the present and past generation, principally English. The series is interesting independently of its artistic merits, inasmuch as it contains, in many instances, portraits of eminent individuals of whom no other representation exists. A present has been made to the Print Room, by Miss Twining, of drawings executed by one of that lady's ancestors, Thomas Longcroft, who afterwards became an indigo merchant in Bengal. These drawings derive an additional value from the fact that Mr. Longcroft was a fellow passenger of Johann Zoffany on his journey to India, and his natural genius for drawing was cultivated during the long voyage, in 1780, by the instructions of his eminent fellow traveller. They show how well the pupil profited by the opportunity afforded him. The gift consists of four large views, executed in Indian ink, namely, 'The Tomb of Ali Mahomed Khan's Begum,' 'Place of Worship called Begum Musied,' 'View at Burrokerree Ghauila,' and 'Sutich at Benares, from the River,' and forms a portion of those sent home to the merchant's relations after his death; the remainder, with the exception of some few presented to South Kensington Museum, are still in the possession of his descendants.

We have received from Mr. T. Whitburn, of Merton, several specimens of his new decorative material, "zylography," and we have seen an example of one of its proposed applications, consisting of the enrichment of the back or under side of a staircase, such as is generally whitewashed sometimes painted, but hardly ever enriched by any means. The specimens are designs printed on soft pine wood, in thin slabs, with brown, black, and greyish-blue stains, respectively, and varnished, thus forming a new sort of imitation tarsia-work; and very well indeed adapted to ornamental flat spaces, such as that above named, the panels or jambs of doors and doorways, skirtings for rooms, and mantel-shelves, shutters, and the like spaces; for furniture, and numerous similar applications. If we are to have mechanically reproduced designs in any form, and there is no help for the fact that they are, and must always be, employed in ordinary decorations, there is nothing to be compared with "zylography." The clearly printed and firmly reproduced designs before us are all capitally drawn, and all good, and thoroughly fit for the purpose, being arabesques, tile patterns, and floral conventional compositions, in excellent taste, some of which are large enough for use on a wall, others small and delicate enough for a needle-case, or miniature-frame, and as intricate as if contrived to print on the margins of a richly illustrated volume. The slabs on which these designs are printed are disposed in patterns exactly as in the case of a tile pavement or wall incrusted. These patterns are neatly and strongly attached to the desired places. The slabs are, if required, varnished as a whole, and the wood being well seasoned, the work cannot but be extremely durable. It may be cleaned, and, if necessary, it may be taken from the wall and set up elsewhere. The general effect of the example we saw was extremely rich, and, above all, extraordinarily cheerful.

## MUSIC

The BACH CHOIR—TWO CONCERTS at St. James's Hall, on WEDNESDAY EVENING, April 11, and WEDNESDAY EVENING, April 18, at Eight o'clock.—At the FIRST CONCERT, John Sebastian Bach's GREAT MASS IN B MINOR will be performed for the third time. The Chorus and Chamber Singers, Mr. George Patey, Mr. W. H. Cummings, and Signor Foli. Principal Violin, Herr Strauss. Organist, Mr. Thomas Pettitt.—Sofa Stalls and Front Row in Balcony, 10s 6d; Reserved, 7s; Unreserved Seats, 5s; Admission, 3s.—Stanley Lucas, Weber & Co. 50, New Bond Street; Mitchell's Royal Library, 33, Old Bond Street; Chappell & Co. 50, New Bond Street; and Austin's Ticket Office, St. James's Hall.

## ROYAL ITALIAN OPERA.

It is not easy to say, with any degree of certainty, which work is the masterpiece of Verdi, for inequalities are to be remarked in every one of his operas. If warm praise is bestowed on any particular production, it is associated with the mention of one or more numbers of the score; but if the entire opera be analyzed, then many weaknesses and shortcomings can be at once mentioned. Such is the case with 'Un Ballo in Maschera,' produced in Rome, in 1859, at the Teatro Apollo, the performance at Naples having been prohibited by King Ferdinand, because the libretto is that set by Auber, the assassination of Gustavus the Third. The story is sombre enough, but with a very powerful cast 'Il Ballo' tells. Still there are not such pieces to be found as the Septuor in 'Ernani,' the prayer in the 'Lombardi,' the 'Miserere' of the 'Trovatore,' or the Quatuor of the 'Rigoletto.' In breadth, dignity, picturesqueness, and power, Auber's 'Gustave III.' surpasses 'Il Ballo,' and an Italian adaptation of Scribe and Auber's opera would be a signal success, if only for the ballet music. The prominent pieces of Signor Verdi's setting are those of the Page, the incantation of Ulrica, the scena of Amalia, opening the third act, the quintet 'E scherzo od è follia' (the gem of the opera), and the pathetic lament of Renato, 'Eri tu,' in the last act. 'Il Ballo' was first performed here in 1861, when Mr. Mapleson was director, at the Lyceum. In the cast were Madlle. Tie-jens, Madame Lemaire, Madame Gassier, Signor Giulini, Delle Sedie, and Gassier. At Covent Garden, subsequently, Madame Penco, Madame Didié, Madame Carvalho, Signori Mario and Graziani, sustained the chief characters. In Paris Madame Albani and Madame Viardot have been heard in the part of Ulrica. To contrast these celebrities with the present Royal Italian Opera representatives of Amalia, of Ulrica, and of Riccardo, is quite sufficient to show the decline of artists of the first rank. Two exceptions to the palpable weakness, dramatic as well as vocal, were the retention of Signor Graziani as Renato, and the Page of Madlle. Bianchi, the former gaining the customary redemand for the 'Eri tu,' and the latter being encored for the vivacious singing of the two airs of Oscar. As this was the opening night the National Anthem was sung. There have been changes in the band, some half dozen players of note being missed; but of the present condition of the orchestra and chorus it will be time enough to speak when the grand operas are essayed. In the meanwhile note must be taken that Madlle. Bianchi has been promoted to the part of Zerlina in Auber's 'Fra Diavolo,' vice Madlle. Thalberg, a change which signifies that an artiste displaces a novice. M. Capoul, who was announced last season for the Brigand Marquis, is again promised for the part on Thursday night, too late for the *Athenæum* to notice his performance this week. For this evening the *début* of Signor Gayarre, in 'La Favorita,' is advertised, although Mr. Mapleson claims the services of the Basque tenor in the prospectus of Her Majesty's Theatre. The very welcome return of Madlle. Marimon will take place in 'Don Pasquale,' with M. Capoul as Ernesto. Signor Marini will re-appear in 'William Tell' as Arnaldo, Signor Cotogni having the title-part for the first time here. Madlle. Albani will make her appearance before the close of this month, and Madame Adelina Patti during May, when some of the novelties of the programme will be forthcoming, although Herr Rubinstein writes that his 'Nero' will not be done this season.

## CONCERTS.

IN spite of the advantages of a much larger orchestra and of more frequent rehearsals, the Crystal Palace execution of the First Symphony in C minor, by Herr Brahms, on the 31st ult., will not change the opinion formed by connoisseurs, at the Cambridge Musical University Concert, of the merits of the work. And the verdict passed

here is a marked corroboration of the judgment of leading critics in Germany and Austria, that, in the slow movements, whether it be the *andante sostenuto* in E major, in three-four time, or the *adagio*, which introduced the *finale*, the passion and pathos of the composer are pre-eminent, and that in the winding-up of the fiery conclusion the exhibition of power is imposing. Besides, in the mechanism of the work there are palpable proofs that Herr Brahms is a master of orchestral resources. However, there is the inevitable "but," none the less, to lessen or modify the impressions created by isolated sections of the Symphony, and if the question be asked, whether this first essay of the leading musician of Germany is a substantial addition to the list of orchestral epics, it would be rash to predict that the composition will retain a prominent place in the symphonic *répertoire*. No lengthened instrumental production can live unless it possesses marked individuality, and unless it contains subjects that dwell on the memory, the most scientific skill in workmanship—in technical writing—will not suffice. Now in this Symphony what is most suggestive? Certainly not the themes in the opening movement, for they are wild and discursive; nor the *motifs* in the *allegretto* which supersede the *scherzo*, and which has been termed a Volkslied, but of what nationality it is no ear can detect. Then, again, how is it that in listening to this work by Herr Brahms hearers are so much reminded of Beethoven? It may safely be affirmed that the ideas of this promising composer are in a state of transition, as was the case with his predecessors, and there is little peril in saying that, when the transformation comes, the next or future symphonies of Brahms will show that his Number One was but a precursor, and that his name is to be classed with the original symphonists, his great models. What a contrast in point of clear and defined form, and of graceful and brilliant ideas, was indicated in the 'Faniska' prelude of Cherubini. The two overtures, 'Anacreon' and 'Les Deux Journées,' are certainly superior; but the Italian musician was always brilliant and forcible, and combined with these sparkling attributes refinement and delicacy. The ballet music from M. Gounod's unfortunate opera, 'La Reine de Saba,' the concluding piece of the programme, is a good specimen of the French school of orchestration. The first appearance of a new pianist, Miss Dora Schirmacher, in the Second Concerto by Mendelssohn (in D minor) was quite successful; the young lady's *début* at the last Liverpool Musical Festival led her hearers to think that her career would be prosperous, and her studies and performances in Germany have fully justified the favourable opinion entertained of her skill and sensibility. The singers were Miss E. Thornton and Mr. E. Lloyd.

The Miscellaneous Concert on the evening of Easter Monday, in the Royal Albert Hall, the risk of which was undertaken by Messrs. Nurdin and Peacock, in order to secure a good amount for the Cheesemongers' Benevolent Institution, appears to have been a financial success, not a few visitors having been attracted to enter the edifice by the exhibition of an electric light on its summit. The musical portion of the entertainment was, however, far from weak, inasmuch as the solo singers were Madame Lemmens, Miss Anna Williams, Miss F. Chatfield, Miss H. D'Alton, Madame Patey, Mr. Shakespeare, Mr. Thurley Beale, and Signor Foli. There was also the first appearance of an English vocalist, who, as Madlle. Chiomì, made her *début* at the Pergola in Florence, has sung at concerts in Paris, and was heard here last season at a Matinée. The lady sang Handel's "Angels ever bright and fair," and Mr. Blumenthal's popular ballad, 'The Message,' the latter for Mr. Vernon Rigby, who was unable to appear. She also sang the brilliant bravura of Margherita in the garden scene in M. Gounod's 'Faust.' The quality of Madlle. Chiomì's voice and her method secured the sympathy and support of her hearers. Mr. D. Godfrey's military band of the Grenadier Guards played popular pieces.

## PASSION-WEEK MUSIC IN PARIS.

It is certainly curious to compare the performances of sacred music in the French capital during Passion Week with those given in London. The 'Messiah' at Exeter Hall and at the Royal Albert Hall, and the Good Friday monster concert at the Crystal Palace, have been the chief performances. At the Paris Conservatoire, on Good Friday, the selection comprised eleven numbers from Mendelssohn's 'St. Paul'; two pieces from the Requiem by M. Charles Lenepveu; a tenor air from Haydn's 'Seasons,' sung by M. Warot; a Violoncello Concerto by M. Vieutemps, executed by M. Jacquard; and the c minor Symphony of Beethoven. At M. Pasdeloup's Popular Concerts the scheme opened with Beethoven's Pastoral Symphony, followed by a Motet, "Eia Mater," by a Spanish composer, Señor Manuel Giro, the baritone part sung by M. Gailhard. Next were the second and third sections of Berlioz's 'Enfance de Christ.' This was followed by Rode's Violin Concerto in e minor, played by Signor Sivori; then a "Pro peccatis" by M. Salvayre, Mendelssohn's 'Départ,' and finally, the cantata 'Gallia,' by M. Gounod, the soprano part sung by Mdlle. Howe. At the Châtelet, Haydn's 'Creation' was performed, succeeded by M. Gounod's choral work, 'Jésus sur le Lac de Tibériade,' conducted by the composer. At the Italian Opera-house (Salle Ventadour), at two sacred concerts the programme was the same, namely, the Requiem of Signor Verdi, the solos by Mdlles. Borghi-Mamo and Sanz, Signori Marinini and Nannetti. The duet, "Agnus Dei" was encored. Mdlle. Albani sang, in English, Handel's "Angels ever bright and fair" and the soprano *scena* from Beethoven's 'Mount of Olives,' the same as she gave at the last Bristol Festival. Signor Sivori also played two pieces, one the prayer from Rossini's 'Moïse,' on the fourth string. At the Sainte Chapelle, on the Holy Monday, the Société des Concerts de l'École de Musique Religieuse had Allegri's 'Lamentations de Jérémie'; three Motets by Palestrina, 1, "Tristis est anima mea," 2, "Velum templi scissum est," 3, "Una Hora"; Van Berchem's "O Jesu Christe"; and Vittoria's "O vos omnes." The "Pieta, Signore" of Stradella, a soprano air from the 'Messiah,' and the "Pie Jesu" of Niedermeyer (duet) were also sung. M. Loret played organ solos (Bach, Marcello, and Niedermeyer). At her Soirée on Maunday Thursday, Madame Viardot, sang the invocation of hatred from Gluck's 'Armide,' the final *scena* from his 'Alceste' and the air from 'Orphée,' 'J'ai perdu mon Eurydice,' with thrilling effect. Madame Montigny-Remaury and Madame Viardot played Bach's Duo for two Pianofortes. M. Paul Viardot was the first violin in Schumann's String Quartet. Mdlle. Duvivier sang the *scena* from M. Gounod's 'Reine de Saba,' and Madame Hérité-Viardot (daughter-in-law of Madame Pauline Viardot) sang airs by M. Massenet. It is quite evident, from the above list of works, that the Parisians do not split hairs about the line to be drawn between sacred and secular compositions.

## Musical Gossip.

A NEW pianist, Mr. Franz Rummel, and two new vocalists, Madame Ostmann - Goldberg and Mr. Hollings, will appear at this afternoon's Saturday Concert (April 7th) at the Crystal Palace; in the programme two orchestral works by Herr Raff and M. Reber will be performed here for the first time.

THE so-called "New Philharmonic Concerts," under the direction of Mr. Ganz and Dr. Wyld, will be commenced next Saturday afternoon (April 14th).

THE Fourth Evening Concert of the Philharmonic Society will be on the 16th inst.

THE next concert of the Sacred Harmonic Society will be on the 27th inst., when Mr. Santley will resume his oratorio and concert career in Sir Michael Costa's 'Ell'; the other parts will be

sustained by Madame Lemmens and Madame Patey, and Mr. Vernon Rigby.

THE thirty-third season of the Musical Union, under the direction of Professor Ella, will be commenced on the 17th inst.

THE engagements of the leading solo singers for the Handel Festival next June are not yet concluded as regards the lady vocalists, but the three tenors will be Messrs. Cummings, Lloyd, and Vernon Rigby; and the three basses, Mr. Santley, Signor Foli, and Herr Henschel.

THE opening concert of the Fifth Season of the Royal Albert Hall Amateur Orchestral Society will be given this evening (Saturday) in aid of the funds of the London Society for Teaching the Blind.

THE coming of Frau Materna, the Viennese *prima donna*, for the Wagner Concerts at the Royal Albert Hall in May, is certain. There is some expectation that the German artiste may be engaged for the Leeds Festival, as Mdlle. Tietjens, it is stated, will not be able to sing in England at the end of September, when the meeting will take place. Frau Materna was the mainstay of the three operas of 'Der Ring des Nibelungen,' at Bayreuth; she was Brünnhilde in 'Die Walküre,' in 'Siegfried,' and in 'Götterdämmerung.'

SIR HERBERT OAKELEY, in his Organ Recitals in the Edinburgh Music Class Room, has always some novel and interesting works in his programmes; thus, on Easter Eve, he introduced the 'Armonia Religiosa,' which visitors to Rome during the Holy Week may remember was played with silver trumpets in the Dome of St. Peter's Cathedral. The organist also played selections from Haydn's 'Passion' music, a work so strangely neglected in London, besides pieces by Bach, Handel, Spohr, Mozart, and Mendelssohn, amongst which was the Motet by Bach, "Ich lasse dich nicht."

MR. WILFORD MORGAN, the tenor, has completed a sacred cantata, entitled 'Christian the Pilgrim' or, the Pilgrim's Progress,' Bunyan's story in a condensed form having been arranged by Mr. Arthur Matthison.

MR. MALLANDAINE has set Mr. Tennyson's 'Harold' as a five-act opera, the adaptation by Mr. A. Matthison. The work will be produced in the new Opera-house erecting at Leicester.

THE first of the Bach Choir Concerts will take place on the 11th inst.

MADAME ADELINA PATTI played Margherita in 'Faust,' on the 29th ult., at Pesth, her colleagues being Madame Trebelli, Signori Nicolini and Strozzì. The new opera, entitled 'Mattià Corvino,' by Signor Ciro Pinsuti, has been well received at the Scala, in Milan, despite a weak libretto. The chief singers were Signora Borsig-De-Giuli, Signor Sani, tenor, and Signor Villani, baritone. This work was given during Passion Week alternately with Signor Verdi's 'Forza del Destino,' the principal parts sustained by Signora Fossa and Signor Gayarre. The ballet 'Nerone,' with Signora Beretta, has revived the fortunes of the Scala. Signor Pinsuti is a well-known London professor of singing, who has composed some popular part-songs. He is also the composer of another Italian opera, a setting of Shakespeare's 'Merchant of Venice.'

IT is to be hoped that the British Museum will be represented at the sale in Brussels, on the 17th, 18th, 19th, and 20th of April, of the valuable library of the late M. de Coussemaker. The Paris Conservatoire will compete for some of the scarce works of the old masters. The collection of historical and popular songs is almost priceless. There are also valuable works relative to corporations and musical associations. The specimens of ancient church music are unique. The French are annoyed that the auction has been fixed by the family to take place at Brussels.

THIS will be an important operatic night in Paris (Saturday), if M. Carvalho brings out at the Opéra Comique, as he has announced, the new opera, 'Cinq-Mars,' by M. Gounod.

M. PAUL VIARDOT, a violinist, the son of Madame Viardot-Garcia, and M. De Beriot, a pianist, a son of Malibran and M. De Beriot, will be amongst the new artists heard here this season.

THE Madrid Italian Opera-house has lost by death two of its conductors, Señor Oudrid, a Spaniard, and M. Skoczdopole, a Polish musician, who, for some seasons, was the *chef d'orchestre* at the Italian Opera-house in Paris.

A CELEBRATED *prima donna*, Caroline Unger, born in Vienna in 1800, has died lately in Florence, where she resided after her marriage with a Frenchman, M. Sabatier. The artiste sang the contralto part, Sontag being the soprano, in the quartet of the choral movement of the Ninth Symphony of Beethoven, when first executed in 1822, under the composer's direction. Madame Unger had a successful career in Italy and Germany. She also appeared, in 1833, in Paris, at the Théâtre Italien, and sang with a German troupe in London.

MADAME NILSSON will sing in Brussels this evening in M. Gounod's 'Faust.'

HERR CARL REINECKE introduced a new piano-forte Concertstück, by himself, at the twentieth Gewandhaus Concert in Leipzig.

THERE is a new Impresario, at his own risk, for the Italian Opera-houses in Moscow and St. Petersburg, Signor Gardini being the successor to Signor Ferri. Madame Adelina Patti will go no more to Russia; M. Escudier has engaged her for the Italian Opera season in Paris for 1877-8, and during the International Exhibition.

M. ESCUDIER, it is said, has secured Her Rubinstein's 'Nérón' for the Salle Ventadour next season, as it has been withdrawn from the Lyrique, where it would have been given in French. Glioka's 'Life for the Czar' will also be produced in Italian as at Milan.

HERR WAGNER'S 'Lohengrin' does not always meet with the success it had in Italian at Bologna and Trieste. At Turin it was a *quasi-fiasco*, although Signor Campanini took the title-part; Signora Palaeoni was Elsa.

HERR BENNEWITZ's new opera, 'The Rose of Woodstock,' based on Scott's novel, has been successfully produced at Magdeburg.

HERR ADOLPH MÜLLER has brought out at Rotterdam his new opera, 'Van Dyck.'

SIGNOR DONADIO's 'Marinaro di Mergellina' has been produced at the Fenice, in Naples. 'La Reine Indigo,' of Herr Strauss, has met with success at the Teatro Valle, in Rome.

MADAME ESSIPOFF, after a long tour in the various towns of the United States, returned to New York for a third series of concerts in the Steinway Hall, where the Norwegian violinist Ole Bull has been playing.

THE New York *Herald* announces that the site for the new grand opera-house in New York has been acquired, and the plans of the architect have been approved. This is the undertaking projected by Herr Maurice Strakosch.

## DRAMA

## THE WEEK.

PRINCE OF WALES'S.—'The Vicarage,' a Fireside Story. By Saville Rowe.—'London Assurance,' a Comedy. By Dion Boucicault. Reduced into Four Acts.

OLYMPIC.—'The Scuttled Ship,' a Drama. By Charles Read. In a Prologue and Five Acts. Founded on a Novel by Charles Read and Dion Boucicault.

CRITERION.—'The Pink Dominos,' a Farcical Comedy. By James Albery.

DUKE'S.—'The Two Mothers,' a Sensational Drama, in Six Acts.

THE version of 'Le Village' of M. Octave Feuillet, produced at the Prince of Wales's under the title of 'The Vicarage,' differs widely from the original, and wholly from the previous adaptation, known as the 'Cosy Couple.' In 'Le Village' M. Feuillet has no aim beyond contrasting a life of adventure with the quiet and rather humdrum existence

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of a country town, and assigning to the latter the preference. In 'The Vicarage' a more didactic purpose is evident. For a country notary, not without some points of resemblance to the comic *bourgeois* who is the constant hero of French farce, is now substituted an English clergyman, and the question argued is whether it is fitting that a man in such a station shall live a home life or shall indulge in the luxury of foreign travel.

"Home keeping youth have ever homely wits," says Valentine to Proteus. The truth of this proposition is shown in the Rev. Noel Haygarth, who, after thirty years' repose in a country vicarage, is startled by the appearance of George Clarke, a friend of college days. As he listens to the lively portraiture of foreign scenes and foreign manners given by his impetuous visitor, a desire to shake off the sloth into which he has fallen, and to see the world of which he has dreamed, comes upon him. A few glasses of sherry and a cigar make of him a complete convert to the opinions of his friend, and his wife accordingly, on her return from the discharge of some charitable duty, finds him packing up his clothes for immediate departure. A duel follows between the woman upon whose "secure hour" the spoiler has thus stolen, and the stranger who has dared to—

"Creep and intrude and climb into the fold."

In the end tears, the unfailing armour of weakness, prove again triumphant, and the man who has come for the purpose of deriding his friend's commonplace existence remains to share it. It would be easy to show that this teaching is futile. A priest who quits for awhile his duties to see the world is guilty of no offence, and a traveller who is hardened in a life of selfishness is not likely to become an instantaneous convert to stay-at-home doctrines, or to bring much comfort to those whose existence he proposes to share. It is, however, hypercritical to investigate too closely the motive of a piece so unpretending and so graceful. 'The Vicarage' has a delicious atmosphere, and it is interpreted with a completeness which cannot easily be rivalled on the English stage. The four characters by whom its action is presented are fully realized. Mrs. Bancroft as *Mrs. Haygarth* presents admirably the bright, cheerful, and devout spouse of a country vicar, whose mind is filled with the dignity of her position, and whose ambition is satisfied with the discharge of routine duties. There is a tendency to laugh a little too much in the cheerier part. This, however, is all that needs alteration. The emotional aspects of the character are given with supreme skill, and the entire performance is admirably finished and effective.

Equally fine, delicate, and studied is the Rev. *Noel Haygarth* of Mr. Arthur Cecil, who presents to the life a meek, peaceful, and benign clergyman of an old-fashioned type. Mr. Kendal at the commencement is excellent as the traveller whose irruption gives rise to the plot, but fails to present very satisfactorily the more serious interest, which, it must be owned, is to English tastes rather unnecessarily and clumsily introduced. Mr. Newton gives a very clever presentation of a faithful and privileged old servant. There is about the whole something tender and idyllic, and eminently devotional. To keep up this feeling, which is altogether appropriate to the scene, the last

words of the play, spoken by Mrs. Haygarth, should be—

"It has been our first sadness, and, by God's help, it shall be our last, my husband."

When spoken as it now is, without the words "by God's help," there is a species of presumption on which a woman such as the heroine would not venture. The adaptation is on the whole cleverly executed, and the interpretation is a credit to English art.

The revival of 'London Assurance' is interesting for the merit of single characters rather than for the value of the entire representation. Mr. Cecil's *Sir Harcourt*, Mrs. Bancroft's *Pert*, Mr. Sugden's *Cool*, Miss Carlotta Addison's *Grace*, Mrs. Kendal's *Lady Gay Spanker*, Mr. Kendal's *Charles*, and Mr. Bancroft's *Dazzle* are all performances of more or less merit. About the whole, however, there is less *ensemble* and less distinction than we have found in previous representations, and a lowering of the pitch of the performance is an indispensable preliminary to a lasting success. The wisdom of those who selected this eminently artificial comedy is doubtful.

Mr. Reade's adaptation of his story of 'Foul Play' attains a high point of interest and dramatic strength. It is, however, clumsy in shape, and weakened by the introduction of matter irrelevant to the plot. In the scenes on the island, during which the heroine learns the true state of her feelings with regard to the man who has shared her captivity, a keen sympathy for the lovers is aroused. From this point the interest does not flag, and the end of the play comes almost too soon, since a desire is stirred to follow closely the process of unravelling a mystery so complicated and so ingenious. The comic scenes are, however, unsatisfactory, and the revels on shipboard are insignificant. Mr. Reade would, indeed, have done well in presenting a portion of the action in pantomime. After the dramatic, but not too necessary prologue, and the scene in Hobart Town in which the departure of the doomed ship is witnessed, and the full infamy of the transaction which brings about its destruction is unveiled, a panorama of the fate of the vessel would have been more effective than the scenes on shipboard which are presented. There is some force in the dispute between the hero and Wylie, to whom the task of destruction is committed, but the scene leads to nothing. The hero does not keep his promise of bringing Wylie to the gallows, nor is Wylie himself the kind of man to do the deed assigned him. A curious sort of moral is, moreover, inculcated in the treatment of Wylie, who, after he has given up the money he received for scuttling the ship, seems to think himself re-established in the world's esteem, and able to look honest men in the face without flinching. The performance of the principal characters was adequate. Mr. Neville has seldom acted with more power than he displayed as the clergyman hero. Mr. Forbes Robertson gave an altogether novel presentation of villainy. Miss Pateman played the heroine in fairly effective style, and Mr. Pateman and Mr. Ashford, the latter an actor new to London, were satisfactory as sailors. The escapades of a Mr. Artaud, who had to present a drunken captain, were extravagant enough to threaten at one time the success of the piece.

The well-known defence which, according

to Scott, Sterne adopted when a Yorkshire lady told him that his book was not proper for female perusal, would probably be employed with more propriety by Mr. Albery to vindicate his version of 'Les Dominos Roses' of MM. Hennequin and Delacour. If not exactly childlike in innocence, the intrigue in 'The Pink Dominos' has, at least, no absolute wickedness. What is worst in it is of that kind which Coleridge characterized when he said, "We have only to suppose society innocent, and then nine-tenths of this sort of wit would be like a stone that falls in snow, making no sound because exciting no resistance." The English version is a capital instance of successful adaptation. In some respects, indeed, it is better than the original. The dialogue is wholly English, and brims over with that kind of oddity of association in which Mr. Albery is unequalled. The last act is a model of construction. The plot of this piece was briefly mentioned and characterized when the original was given, in May of last year, at the Vaudeville. A fairly competent exposition was provided, Mr. Standing, Mr. Wyndham, Mr. J. Clarke, Miss Fanny Josephs, Miss Eastlake, and Miss Camille Clermont taking the principal parts. Mr. Ashley assumed the character of an old *bourgeois*, originally assumed by M. Parade, and enacted it with a quietude for which we were thankful, since the slightest excess would have rendered it wholly detestable. The opening piece consisted of 'The Porter's Knot,' with Mr. John Clarke in Robson's great part of *Samson Burr*.

A version of 'L'Affaire Coverley' of MM. Crisafulli and Barbusse, produced in 1875 at the Ambigu Comique, has been given at the Duke's Theatre, under the title of 'The Two Mothers.' It is a fair specimen of a strongly flavoured melo-drama, and depends principally upon two scenes, presenting respectively a shipwreck and an attempted murder on a railway, in which the would-be assassin falls a victim to his own plot, and is run over by a sufficiently realistic engine. There is, however, from the dramatic standpoint, one strong situation, in which a claimant to a title and estates striving to personate a missing heir stands in front of two women, each of whom recognizes him as her son. As the true mother, whose vehement asseverations contrast with the languid recognition of the false, Mrs. Billington displays much rough power. Other parts find adequate interpreters in Mr. Billington, Mr. Lin Rayne, Mr. M'Intyre, and Miss Meyrick.

#### Grammatic Gossip.

At the Gaiety a new burlesque by Mr. F. C. Burnand, entitled 'Our Babes in the Wood,' constitutes the Easter novelty. It is interpreted by Mr. Toole, Mr. Royce, Miss E. Farren, and other members of the company.

MR. CHARLES MATHEWS has reappeared at the Opéra Comique, in his own comedy of 'My Awful Dad.'

'OXYGEN; OR, GAS IN BURLESQUE METRE,' by Messrs. Reece and Farnie, produced on Saturday last at the Folly Theatre, is founded upon the 'Docteur Ox' of M. Jules Verne, and shows the conversion by laughing-gas into a set of madcaps of the stolid and sober inhabitants of the most sleepy of Dutch towns. It is an ingenious piece, but is too elaborate in treatment; and, in spite of its comic subject, is dull in portions. The inter-

pretation, by Misses Thompson and Cameron, Mr. Brough, Mr. Edouin, and other members of the company, is satisfactory from the burlesque standpoint.

A DRAMATIC version, by Mr. G. Murray Wood, of the 'Old Curiosity Shop' has been produced at the Park Theatre, with the title of 'Little Nelly.' The author, Miss Kate Rignold, and Miss Virginia Blackwood support the principal parts.

MONCRIEFF's drama of 'Tom and Jerry' has been revived at the Surrey Theatre. This strange specimen of the tastes of our grandfathers might, as a curiosity, be exhibited for a short period in a West-end theatre.

'Bébé,' a three-act comedy of MM. de Najac and Hennequin, has been produced with success at the Gymnase. It is a piece of so decided a Palais Royal stamp that some surprise has been manifested at its appearance in its present home. Bébé, the hero, has kept to manhood the endearing name given him in his cradle. Seldom, however, has a stretch of maternal affection such as the retention of this name implied been less deserved. Its wearer is shown to have graduated in all forms of social misconduct, and the most painful experience of his capacity for evil is obtained by those who have been most actively concerned in his training. This graceless infant is presented by M. Achard. M. Saint-Germain, Mesdames Bode and Dinelli, are also included in the cast.

To CORRESPONDENTS.—S.—N.—M. D. C.—C. A. B.—C. W.—E. O.—E. C. W. and A. L.—C. W. A.—R. S.—Mrs. C.—E. C. W.—W. T. L.—Received.

W. H. R.—Next week.

G. M.—Thanks; but the facts you mention are perfectly well known.

WE have been overwhelmed with letters on the subject of "Runaway Eyes." Mr. A. Hall has sent us some ingenious remarks; Mr. Spence has forwarded a description of the existing reading; Mr. A. F. Patten suggests "sun-aware eyes," which has the merit of involving no further change than a rearrangement of the letters. He compares "I gin to be awarey of the sun" in "Macbeth."

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"Dr. Russell has written a careful and praiseworthy book. Till this handsome volume appeared, the literature connected with the Prince of Wales's visit to India had been of a somewhat spasmodic kind. . . . He was granted advantages enjoyed by no other Special Correspondent; he attended the Prince more closely, and was consequently with the royal party on occasions when the representatives of the other newspapers were absent. . . . It is natural for the reviewer at once to compare Dr. Russell's book with that of M. Louis Rousselet, as they are, perhaps, the two most superb pictorial works about India ever issued. M. Rousselet's volume is unfortunately full of exaggerations. Dr. Russell, on the other hand, is careful to be exact, even in his most glowing descriptions, and to avoid bombast. . . . Upon the whole, Mr. Hall's sketches are really admirable. They are not reproductions of the pictures which have been seen in the illustrated papers, or have appeared in a well-known series of photographs published by a Bombay firm."

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#### The Times, March 29.

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